

*Horror in Culture & Entertainment*

# RUE MORCUE

ANTI-CLAUS IS  
COMING TO TOWN

## Brambling

TRICK 'R TREAT DIRECTOR

*Michael Dougherty*

DELIVERS SOME YULETIDE TERROR

## THE CHIMPY CRAZE

YEARS OF

HOW THE CHIMP'S TOMB  
CREATED A MOVIE MONSTER

## The Art of Horror

A CHRONICLE OF BLOOD  
IMAGERY THROUGH THE YEARS

## The Never Bird

HENRY ROLLINS BUSTS  
HEADS AND EATS FLESH

THOMAS LIGOTTI • THE MASK RETURNS

MIDNIGHT SYNDICATE • HIGHGATE CEMETERY



MAGNET MEDIA, INC. WWW.MAGNETMEDIA.COM  
PLEASE DISPLAY UNDER FLM AND VIDEO

Season's Greetings  
• EDITION •

# BLACK CHRISTMAS



AVAILABLE  
NOVEMBER  
24

#### SPECIAL FEATURES

- Limited Edition • Interview by Gary Paltrow
- 3 hours of new bonus features
- New commentary from Nick Mancuso as Sam
- Mini Black Christmas: New Mexico Magazine



© 2014 Summit Media, L.P.  

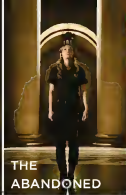
## MORE DARK DELIGHTS





## DEMENTIA

IN SELECT THEATERS & ON DEMAND  
**DECEMBER 4**



## THE ABANDONED

IN SELECT THEATERS & ON DEMAND  
**JANUARY 8**



## THE HALLOW

**NOW ON DEMAND**



## #HORROR

**NOW ON DEMAND**



## SUBMERGED

**NOW ON DEMAND**



THE  
BEST IN  
GENRE  
FILM  
FROM

**IFC**  
MIDNIGHT



**"ASTYLISH,  
NON-STOP  
SHOCKER"**  
—THE NEW YORK TIMES

Ghostwatch, whether you choose to believe in them or not. When multiple reports of supernatural occurrences from an old schoolhouse point to a haunting, a team of ghost hunters are dispatched to investigate. But things go from bad to worse when it becomes clear that they are facing something far more sinister than they first anticipated. The school has an evil, dark secret that could lift the souls from their bodies.

**"A CRACKING  
GHOST STORY"**  
—THE NEW YORK TIMES

NOW AVAILABLE FROM  
**UNCORK'D**  
DISCOVER SOMETHING GREAT

There are a lot of strange and weird goings on in the little village of Doggington. For centuries a pack of werewolves have resided in the sleepy town but when local girl Charlotte meets a particularly gruesome death, the town is decimated again by reporters, crazy detectives and hostile hunters desperate to get their story, solve the crime and kill the beasts. But these wolves are smart... very smart.



**"FUNNY, GORY, SEXY. AND ABOVE ALL  
MASSIVELY ENTERTAINING THROUGHOUT"**

—RITCHIE RABINSON

xfinity

Available on  
Xbox Video

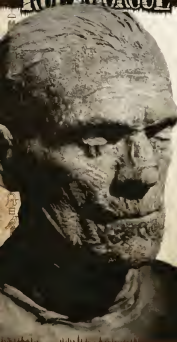
vudu

amazon  
Instant Video

Available on  
iTunes

GET IT ON  
Google play

©2013 Universal Entertainment. All Rights Reserved. All copyrighted content used is property of its respective owner and used with permission.



## 16 CRUEL YULE

Back in *Final* director Michael Dougherty returns with *Knappe*, a holiday horror film for those who would rather celebrate the dark side of the season. **PLUS!** *Knappe*, *Shadow of Saint Nicholas* graphic novel, *The Art of Knappe* book, and more.

by PHIL BROWN, APRIL SABELLINGS and MONICA S. KUEBLER

## 24 THE MUMMY UNWRAPPED

Ninety years after the Egyptian mummy craze began, we share a lunch on the story behind the most exotic of the classic monsters.

**PLUS!** We explore the five best mummy movies to curse our schools.

by KATHERINE BLAKENEY and PAUL CORUPE

## 30 ANGUISH THE EYES

With *The Art of Horror*, Stephen Jones brings us the first all-encompassing look at the mounds that have driven the genre throughout the centuries.

by BRIAN GOLLAHNDRE

## 34 YOU DON'T KNOW JACK

Pop icon Henry Rollins takes his first starring role as a would-bey comedian in *He Never Died*.

by GAVIN ALEXANDER

## DEPARTMENTS

### NOTE FROM UNDERGROUND 6

Keep the "in" in *Knappe*.

### POST-MORTEM 7

Letters from fans, readers and weirdos.

### ORACLES 8

News highlights, horror happenings.

### THE CRONKLE'S REPORT 12

Weird stats and morbid facts.

### NEOSPICAL THINGS 14

Storage bins from our house of the future.

### CINEMACABRE 26

The latest films, the newest DVDs and releases.

### THE LATE-NITE ARCHIVE 42

weird news: *Texas Hold 'Em*.

### BOWEN'S BAGGMENT 44

review: *House of Evil*.

### BLOOD IN FOUR COLOURS 46

review: *Joe Gutter*, *Don't Deliver*.

### THE NINTH CIRCLE 48

interview: Thomas Ligotti reviews.

### THE FRIGHT GALLERY 52

on horror: *Knappe* books.

### THE SCENE-HIT 54

what I did on *Far from It*, *Neogenesis* as *Wine and Flowers*.

### AUDIO CRIME 57

review: *Midnight Syndicate's Christmas: A Ghostly Suffering*.

### PLAY DEAD 60

feature: *Sons and Shadowgate*.

### CLASSIC CUT 62

*Halloween Cemetery*.



# POST MORTEM

COMMENTARY • QUESTIONS • CATHARSIS



**WHAT A WONDERFUL** Nels from Underground in *AMF160*: A teaching look at (Wes Craven), who spoiled my love for the genre

**@MULLTHERM**, VIA TWITTER

**ALIVE MORRIS** kudos to those who compiled the 50 Essential Horror Albums in the latest issue. Quality choices all around

**@CHASSL**, VIA TWITTER

**I HAVE BEEN READING** *Rue Morgue* ever since David Greenberg's *Abel* issue. I quickly picked up a couple of magazines because I was in for a long flight. Ever since then, I have never been without the newest issue. *Rue Morgue* is by far the most entertaining magazine for all things horror. I was open to the middle of the newest issue and smiled for the trash ink before reading. *Rue Morgue* has shown me some of the most amazing films, art, music, that I would have never have seen if it hadn't been for your magazine! Thank you so very much!

**BRADY HOOVER** — ADDRESS WITHHELD

**SPEND THE NIGHT** drawing *The Strangers*, one of my favorite movies, and turned it into a cover for my favorite magazine, *Rue Morgue*. Over the years I've been inspired by the covers and amazing illustrations inside by Ghoulish Gary Pullin and others.

**@STONOVISION**, VIA INSTAGRAM

**THANK YOU** so much Rochelle Charlot for your review of our book, Kristopher Tiana's *Glowing Dark* (*JRMF160*)

**BLUE JUICE COMICS & BOOKS**,  
VIA FACEBOOK

**WHAT HAVE I SCARED** my co-worker a bit by telling her about *Rue Morgue's* *Outja* board article (*JRMF160*) Oops

**@SCISSORIST**, VIA TWITTER

**WASN'T AWARE** the *Alan Parsons Project* did an Edgar Allan Poe concept album (*JRMF160*) Thanks, *Rue Morgue*!

**@BRANDAWAYARD**, VIA TWITTER

**I'M PRETTY DISAPPOINTED** to see the Halloween advertising post wasn't included in your Sick Tap

Six Putrefaction Pits (*JRMF160*). They used real skeletons for the scene, which is rumored to have cursed the production crew, leading to a few mysterious deaths. Plus, that scene terrified me as a kid!

**RICK ENNIS**, VIA EMAIL

**DISLIKED THE FACEBOOK** page after you posted support of that moron Trump, way to go

**NIKAKSEKHON**, VIA FACEBOOK

*[I] don't support Donald Trump or any other political figure, we support good — and sometimes subversive — art — Ed*

**FOR THE CAPTION CONTEST**, here is the winner chosen? By the amount of Facebook likes? And also, if someone were to win this contest but unfortunately did not have a subscription to *Rue Morgue* magazine, how would they know that they had won? And would that winner perhaps receive a free copy of that issue by any chance? Lots of questions, but I was just curious.

**BLOOMSDEN DEAGORUM**, VIA  
FACEBOOK

*[Caption Contest winners are chosen by Rue Morgue staff. Winners are announced on Facebook and can claim their prizes by contacting us via Facebook or by email at info@rue-morgue.com. Winners receive free copies of the latest issue; their captions appear in — Ed]*

**GOTTA SAY** I'm a little disappointed at the injection of anti-Guerre-Gains narrative stuck into that review of *Grasper* (*JRMF160*). Taking the time to stand on a small soapbox and take online harassment seriously, and to take a side in this [Social Justice Warrior] bullshit and put it in a horror magazine is extremely sad

**AMANDA NICKELSON**, VIA FACEBOOK

**FIND RUE MORGUE ONLINE**

**FACEBOOK.COM/RUEMORGUEMAGAZINE**  
**TWITTER.COM/RUEMORGUE**  
**@RUEMORGUEMAG**

## EXPIRING MINDS

ON RUE MORGUE'S  
FACEBOOK PAGE



What horrible thing have you done to warrant a visit from the **EXAMPLES?**

I got my younger two kids to believe in Christmas

**DANIEL HOLLAND**

Preferring Halloween to Christmas. Gave to get a spanking for that one.

**DOMINICA MARSH PERRETT**

I admit proudly to liking Bieber's music

**JAY SERRIN**

All I'm gonna say is that it involves Jell-O and half a dozen leeches.

**MORGAN LEBRONSKI**

That one, the *Komplex* would probably tell me, "You have enough problems of your own."

**JESS GINGRAS**

Let my *Rue Morgue* subscription lapse

**CORRY HUGHES**

I selfishly prefer Halloween to Thanksgiving and Christmas. The rest of the year's holidays can fuck right off; after October 31st I'm done celebrating for the year. So, I may get a *Komplex* speaking for that.

**PHIL ROBINSON**

ALL INFORMATION IS SUBJECT TO CHANGE WITHOUT NOTICE. POSTED 10/24/16. IF YOU WOULD LIKE TO SUBSCRIBE, VISIT [WWW.RUEMORGUEMAG.COM](http://WWW.RUEMORGUEMAG.COM)



# Headlines

NEWS HIGHLIGHTS / HORROR HAPPENINGS

## CANADA'S FIRST HORROR FEATURE GETS NEW LIFE

After languishing for decades in the netherworld of grey market copies, Canada's first feature-length horror film is finally getting the attention it deserves. Thanks to a painstaking 2K digital restoration by the Toronto International Film Festival (TIFF) and the US-based 3-D Film Archive, Jules Roiffman's mind-bending 1961 shocker *The Mask*—also Canada's first 3-D feature—received a high-quality Blu-ray release last month from Kino Classics. In advance of that release, it toured Canadian theatres, with a premiere at TIFF Bell Lightbox on October 23, co-presented by *Real Magic* and featuring an event poster designed by EW columnist Gary Polite.

Now, filmmaker and 3-D historian Jason Pichonsky hopes to tell the story of *The Mask* in a feature-length documentary. He's already completed a 21-minute version called *Julian Roiffman: The Man Behind The Mask*, which is included on an extra feature on the Kino disc. (He also supplied audio commentary for the release.)

"*The Mask* was made at a time when Canada was trying to find a way to have a commercial film industry," says Pichonsky, a long-time *Real Magic* contributor. "It's interesting to see how Roiffman took all these commercial and exploitative elements—the 3-D, the horror genre—and mashed them together, but in a way that kinda works."

Both the documentary and the restoration began to take shape in 2011, the film's 50th anniversary. Pichonsky reached the co-screen with a series of e-mails on his blog *disfranchisement.com*. Those posts in turn kindled his desire to further explore the history of Roiffman's Toronto-bred tale of a psychiatrist who falls under the duddly sway of a hallucination-inducing tribal mask.

The same year TIFF screened its own 35mm



**JULIAN ROIFFMAN:**  
*THE MAN BEHIND  
THE MASK*

print of the film for a large, appreciative audience. Unfortunately, preservation experts deemed that print to be so degraded it couldn't be shown again.

"We had a great turnout for that screening, and that planted a seed that this is something we should explore," says Jesse Weiss, TIFF's Director of Film Programming. "We started in 2013, using the materials we had, which were the only available materials in Canada. Eventually we got the great talks at the 3-D Film Archive in New Jersey, who were also looking to restore the film. As luck would have it, they had different materials than what we had, with some of their elements filling gaps in ours and vice versa. So together, TIFF and the 3-D Archive were able to work on restoring the most complete version of the movie."

Meanwhile, Pichonsky had become "pretty obsessed" with the film and its underappreciated director, who passed away in 2000 at the age of 64. He had already produced a short trailer that he hoped would help him raise money for a *Mask* documentary. He pitched the idea to Kino, and then assembly expanded the trailer

into a featurette. Now he's turning his attention to expanding that short into a feature.

Pichonsky hopes to get other *Mask* enthusiasts and historians involved as well, and his plans for the project are ambitious. For instance, he wants to find someone who can track down and play the instrument that composer Myron Schweizer used to create the movie's experimental soundscape of the movie's score.

"I'm hoping it'll be something that *Mask* fans can geek out on," Pichonsky notes. "But I also hope it will be really interesting to those who've never heard of the film, and make them ask it out."

Weiss echoes those sentiments and also hopes the revival will translate to a newfound respect for *The Mask*'s place in Canadian film history.

"I don't think *The Mask* has been held in the same regard as the more artfully-minded movies that followed it in English Canada," Weiss observes. "It's a 3-D movie that owes more to the creature features of mid-'60s Hollywood than it does to anything at the National Film Board. But perhaps most importantly, the film has been hard to see outside of those grey market releases. Hopefully the return of *The Mask* will help it gain new status in our cinema heritage."

APRIL SMELLINGS





# FRIDAY THE 13TH RETURNS TO VIDEO GAMES WITH PLAYABLE JASON

Thirty years since its debut on the Nintendo Entertainment System, *Friday the 13th* is finally returning to the gaming world, but with a twist. In *Friday the 13th: The Game*, from Gun Media and developer BBGaming, fans will finally be able to experience the thrill of being Jason Voorhees himself.

The title will offer online multiplayer play rather than a single-player campaign. One player during each match will take on the role of the iconic killer, while the rest do their best to take him down (they're camp counselors, of course). An all-star team has been lined up to work on the title, including *Friday the 13th* creator Sean Cunningham, Tom Savini, who did special effects makeup on the original *Friday the 13th* (1980) and Kane Hodder, who played Jason in several of the sequels.

Cunningham was brought on to oversee the project after offering the licensing rights to game co-creator and Gun Media founder Wes Kitterer. Hodder is responsible for bringing the game's vision of Jason to life via motion capture and Savini will be translating his famous practical effects to the digital space.

"To be honest, just hearing that there was a chance that I could be back in the meat as some form immediately piqued my interest," says Hodder. "I always loved playing the character. Once I talked to [Kitterer] and heard his enthusiasm for the project, I was much more interested. It sounds lame to say it, but Wes has put together a dream team of developers for this game. They could all be labeled geniuses."

It's not hard to understand what makes the franchise so enduring and ripe for rebirth in video game form. Kitterer has a theory that many might echo: "It's adopted a formula that went against proven storytelling methods... Jason is the closest thing to a 'hero' in the franchise. Fans came to see Jason kill as creative acts."

That's exactly what *Friday the 13th: The Game* is setting out to accomplish, by way of Jason's iconic machete and the reputation of physical attacks he can unleash on the counselors. The "Fierc" system, which comes into play when someone tries to confront Voorhees alone, will measure players' perceptions about what's real and what's not in the game, upping the tension. Plus, additional unlockable Jason and counselor characters (with differing skill sets) promise a customizable and evolving experience for each



player. Finally, the game's "Movie Trailer" system will automatically put together a highlight reel of each multiplayer match to show off some of the best kills. Even if you fail to keep your counselors alive, at least you can go back and replay the highlights.

"I'm most excited that the fans can really now do to the camp counselors what they've always wanted to do," says Savini, "unless of course they want the fun and excitement of the chase and be the camp counselors."

*Friday the 13th: The Game* is due to hit stores

in fall 2019 for PC, and will most likely be available for PlayStation 4 and Xbox One, as well. Up-to-date news can be found at [F13game.com](http://F13game.com).

"*Friday the 13th* is an iconic name, and it lends uncomfortable feelings at just the mention of it," says Hodder of the endless interest in the slasher saga that began in 1980. "I have always been thankful to have been a part of the film franchise. The fans have made it what it is, and this game will certainly help preserve the legacy."

BRITTANY VINCENT



# METALCALYPSE CREATOR BRENDON SMALL PETITIONING TO FINISH SHOW

Brendon Small wants to deliver a fittingly brutal finale to his series *Metalocalypse*, so he's turned to fans of the animated show to help him convince Adult Swim to make it. Debuting on the network in 2005, the show focuses on a death metal band called Detritus that is so popular, its members—Nathan Explosion, William Murderface, Stevengar Stewegst, Pickles and Toik Watach—are more powerful than most politicians and so rich that the group forms the world's seventh largest economy. Their concerts often end in gory carnage, and throughout 11 episodes (over four seasons) and a special, they've battled necromancers, demons, various human enemies and themselves.

"I have the whole thing outlined and ready to go, and budgeted, as well," says Small of his plan for a five- to six-part miniseries to wrap up the storyline, which, as of the 2013 *Detritus* *Allegiance* special, is still unresolved.

The show was one of the most popular on Adult Swim, and Small hopes that affiliated streaming service Hulu will help finish it. So far, both companies have been reluctant, despite audience interest.

"Obscurely, I pitched something, and the network said, 'We don't have enough money,'" ex-

plains Small. "I let the fans know, but they didn't want to hear that. They kept on asking every single day and bothering the network, saying, 'We want more.'"

So Small set up a petition at the website [metalocalypsenow.com](http://metalocalypsenow.com) and has been encouraging *Metalocalypse* lovers to publicly Tweet at Adult Swim and Hulu about bringing back the show. The series, which has had characters voiced by the likes of King Diamond, Mark Hamill, Mike Patton, Malcolm McDowell, Lemmy from Motorhead, Samantha Eggar and filmmaker Werner Herzog, is getting the support of Kirk Hammett of Metallica and Scott Ian of Anthrax. As of press time, the petition had over 77,000 of its requested 150,000 signatures.

Small, who also released four Detritus albums and toured the fictional band (with human counterparts, including himself), won't say much about the trajectory of his long-planned plotline, which left off in *Detritus* *Allegiance* with Murderface being assaulted by a dark energy while he slept.

"I'm not interested in posting back the cartoon," says Small. "But I will tell you this: the show picks up on that note, and in that rock opera we set up why that was happening. All the



clues are there, and all the clues to the ending of the series are sprinkled throughout the entire series. I'll tell you this: there's a bigger bad guy than the one we dealt with in *Detritus* *Allegiance*."

DAVE ALEXANDER

## ENTRAILS

▶ A project film is Stephen King's *The Shining* is currently in development at Warner Brothers. The *Overlook Hotel* written by former *The Walking Dead* showrunner Glen Mazzara is based upon a deleted prologue written for the original novel. According to a *Rolling Stone* interview with producer James Wan, the movie will detail the hotel's origin, as seen "through the eyes of its first owner, Bob T. Watson." While there's no set start date for the project, Wanadell confirms that the movie will be directed by Mark Romanek, best known for *Dead Heat* and *Phantom* and music videos for Madonna, Red Hot Chili Peppers and Taylor Swift.

▶ An *Oliver Twist* and Mark Ford continue filming their new season of *Twain Peaks*, a series of new faces have reportedly joined the cast including Peter Szatmari (Stephen, *The Kings*) while Michael Gough, who portrayed Sheriff Henry S. Trueman in the original series, has declined to return. Multiple reports have Robert Foster (*The Sil of Aole*, *Wuthering*) stepping into the shoes of the show's stars.

▶ After years of failed attempts at a film version, *Relatively Television* is currently developing comic book *North* as a TV series. Co-created by Tim Seeley and Stefano Caselli in 2004, *North* is an emotionally and psychologically damaged teen girl who becomes a killer at moments known as shivers, including those patterned around comic figures Michael Myers and Freddy Krueger. According to *The Hollywood Reporter*, writer Skip Woods (*A Good Day to Die Hard*) is working on a script.

▶ *Wendy* reports that *ASA* has acquired *The Flash* series. *Flash* is a crime drama starring Sean Bean (*Game of Thrones*). The show is a reimagining of the *Mary Shelley* story, set in 19th-century London. Bean will play Inspector John Merdell, a member of the Thames River Police who discovers a "grotesque assemblage of human body parts" while taking down a clan of serial killers, leading him to hunt for the killer through the darkest parts of Georgian London. The show will run for six episodes sometime in 2016.

▶ Black Power director of the 1997 *Shogun* film adaptation *The Night Film*, is finally getting his second feature off the ground. *Shogun* Factory, which owns the horror-focused imprint *Scream Factory*, announced that it has acquired the rights to Peter's *Fender Bender* and will begin shooting the project in New Mexico before the end of 2015. According to the press release, "Fender Bender will bring you back to a time when the boom on the stock at your local video store beckoned you with evoked, indie-wielding cameras and a twisted sense of humor."

▶ A TV series based on the women known as *Countess Dracula* is in development at CBS. *Dracula* will tell the tale of 19th-century Hungarian countess Elizabeth Bathory, who the *Dracula* Book of World Records cites as the most prolific killer of women in history, having allegedly murdered nearly 600 girls between 1585 and 1610. She earned her nickname from reportedly bathing in her victims' blood. Producer David Kirk (*American Gothic*) is writing the script.

ANDY BURNS

## MONSTRO BIZARRO

Cable network Showtime's *Destination America* and *BM Canada* have given the green light to produce episodes of the supernatural show *Killing Right*. Lead investigator Jim Lescudie explained the series will follow his team's ongoing mission to produce a specimen of the legendary cryptid. The pilot episode, which aired last year, received sharp criticism from *Rolling Stone* and *Entertainment Weekly* for the alleged creature's headshot, which since it's not only rare, but highly intelligent and perhaps related to humans. Lescudie, however, contends that only a body will provide scientific proof and therefore answer them and other questions. He has been hunting the creature for nearly twenty years, after first seeing one on his property in Louisiana. Upcoming episodes will take the team beyond their usual hunting ground along the Louisiana-Texas border to Oklahoma, Mississippi and other states as they visit locations where large, like-like animals have been reported.

LYLE BLACKBURN

MORE MONSTRO BIZARRO AT [ICE-MONSTRO.COM](http://ICE-MONSTRO.COM)

# NEW FROM THE

RUE MORGUE LIBRARY



**THE COOLEST AND CREEPIEST KEEPSAKES  
FROM THE WORLD OF HORROR!**

**ONLY \$14.95**

**LIMITED EDITION ONLY 5000!**

**ORDER IT NOW FROM [FROM-RUE-MORGUE.COM](http://FROM-RUE-MORGUE.COM) FOR ONLY \$14.95 + S&H\***

\*FREE SHIPPING IN THE US AND CANADA. OVERSEAS SHIPPING \$7.95.



# CORONER'S REPORT

WEIRD STATS & MORBID FACTS

ENIGMA

142

Earlier this year, an intoxicated San Diego man captured a wild raccoon and used it to blow into the breathalyzer equipped to his car. The animal lost consciousness and the man left it in the vehicle. Later, as he was driving, it awoke and attacked him, causing him to crash the car into a pool.

A *Nightmare on Elm Street* star Heather Langenkamp has two caskets in Wes Craven's *Shocker*—as does *Twister* as featured on the opening news.

A woman was recently found dead, slumped over a table at a Hang Kong McDonald's. She'd allegedly entered the restaurant 24 hours earlier and died sometime thereafter. Officers only reported something wrong when she hadn't moved in seven hours.

Los Angeles producer/actor Andre Braugher, who was in the process of completing a film called *IT Landed!* on a disgruntled husband who murders his in-laws, was arrested in October for taking one of his own breathers during a drunken dispute.

When a 50-year-old Indian man complained to police about entrapment at the hands of his Saudi employer earlier this fall, his boss allegedly responded by cutting off her arm.

A woman's body in Chillicothe, Ohio, was initially mistaken for a Halloween prop when it was first discovered dangling from a fence in mid-October by local construction workers. They soon realized their error.

When it comes to blood-sucking insects, a 2004 study found that mosquitoes are more attracted to persons with blood type "O" than any other type.

Long before he designed the suits for *Blair H.R. Edgar*, constructed an office and its dog for the 1992 sci-fi film *Shower*, White.

Baltimore Lake is toxic as it's topped by a toxic, highly flammable white foam that causes skin irritation in anyone who comes in contact with it. On May 15, 2015, the lake caught fire as a result of the pollution.

To create the score for the hallucinatory 3-D portions of the 1961 movie *The Blob*, avant-garde composer Myron Schaeffer used an instrument he helped invent, the Hama-graph, which pulled sounds from tape loops that the user could manipulate.

In October, Christopher Ingraham of the *Washington Post* did an online search of US shootings, leading him to conclude that, on average, a toddler was responsible for an accidental shooting once every week in 2015.

Shinya Tsukamoto (*Tribes*) The director was still a teenager when Japanese TV screened his first short film.

A Parade, Ohio, townly led to Halloween display—featuring three fake corpses strung up around that year—reported to city officials numerous times this year. Parade officials refused to act on the complaints, however, as there is no law against such decorations.



COMPILED BY NANCY S. KROVON  
BUT A WORLD OF IT IN MIND: GARY STAYED IN A DREAMING MIND

## BODY HORROR

MICHAEL MYERS

ACTRESS: Masha Redent (@masha\_redent)

My long-time customer G. said, "I want a Michael Myers portrait with a big fuckin' knife." He walked happily away some hours later, with a big knife and Michael Myers behind it, looking a little bit weird.

BUY A GREAT MICHAEL MYERS BOOK AT [WWW.MICHAELMYERSBOOKS.COM](http://WWW.MICHAELMYERSBOOKS.COM)

## THE RUC MORGUE SICK TOP SIX NAIL GUN NIGHTMARES



1. **EVIL DEAD (2013)**  
DEADITE DAMAGING DARTS
2. **FINAL DESTINATION 3**  
SEVERELY SPIKED SKULL
3. **NAIL GUN MASSACRE**  
GIANT DICK IN THE BALL SACK
4. **TOOLBOX MURDERS (2004)**  
ONE STUCK UP NEIGHBOR
5. **THE TOOLBOX MURDERS (1875)**  
SHOT DEAD IN THE FOREHEAD
6. **MOTHER'S DAY (2010)**  
PIN-HEADED PURSUEE



## TORTURED TAGLINE

EVIL OF A STRANGER (1981)

"SORRY, YOUR PARTY IS DEAD."

## FINAL WORDS



"BEFORE I WAS RELEASED 'WHY WE AMARENT' THERE WAS THE NOT SO SUCCESSFUL 'WHY WE CLEOPATRA'."

THE MORGUE'S DEPT. OF CORPSES: MASHA TO MATTHEW KELLER

Drop by our Facebook page every month for a chance to have your final words!

# INDIE HORROR & SCI-FI AT ITS BEST.



## THE LAST HOUSE

Home is Where the  
Hets Lives.



## SURVIVAL KNIFE

Victim. Survivor. Avenger.



## WHEN BLACK BIRDS FLY

An animated pre-apocalyptic  
propaganda nightmare set in  
another dimension



## DEATH'S DOOR

A Killer Party You'll Want  
to Miss



## STAR LEAF

Some Highs Are Out of  
This World



## FURIOUS

Karate heroes battle aliens  
for control of the universe!

ORDER NOW AT [MVDvisual.com](http://MVDvisual.com) & MAJOR RETAILERS

# NEEDFUL THINGS

AVAILABLE FOR A LIMITED TIME AT [RUE-MORGUE.COM](http://RUE-MORGUE.COM)

## 1 VAMPIRE TEETH PINS

\$12

Is it still Halloween? Who are we kidding, every day is Halloween! Show your ongoing devotion to the season with this ultra-shiny gunmetal and glow-in-the-dark vampire teeth pin, made of polished black nickel and soft enamel. Resistant to sunlight.

## 2 KRAMPUS TREE ORNAMENT

\$20

Let the fear of everyone's favourite child-snatching demon hang over the Yuletide season with this hand-painted 4.5" resin ornament. Depicting Krampus with a naughty boy, it comes with a steel loop and ribbon for easy display. Season's greetings!

## 3 TRUMP/HEY LIFE TSHIRT

\$26

Politics can be monstrous, which is why we love Misha O'Connell's homage to John Carpenter's *They Live*, featuring Donald Trump on a classic black ragiequin 100 percent cotton t-shirt. OBEY and grab one of these shirts in S, M, L, XL, XXL or XXXL.

## 4 MONSTERS IN THE BOOK COLOURING BOOK

\$16

This isn't a regular colouring book for boys and girls, but rather an assembly of cryptids, dad jokes and, most importantly, monsters! Its fourteen pages come on high-quality, matte card stock so markers won't bleed through. One-sided pages allow you to tear out the artwork for easy display.

All prices in USD unless otherwise indicated.  
Items available at Rue Morgue.com until Sunday,  
December 20.



**CRYPTIC  
COLLECTIBLES**

**REVENGE OF DRACULA AND ESCAPE FROM FRANKENSTEIN BOARD GAMES**

(Illustration by P. Fennell)

This pair of games featured detailed monster playing pieces and markers moulded in the shape of running children. *Revenge* included a four-inch-tall vampire figure, while *Escape* included six body parts players could assemble into a Frankenstein's Monster. The games were marketed in the UK with different slogans and

superior box artwork by Peter Fenn Playthings. Prices vary, but *Revenge* can be found on eBay for around \$20, while the rarer *Escape* sells for nearly double that.

JAMES BURNELL

MORE CRYPTIC COLLECTIBLES AT [RUE-MORGUE.COM](http://RUE-MORGUE.COM)





# DELUXE EDITIONS OF CLASSIC HORROR AND CULT

## WHAT HAVE YOU DONE TO SOLANGE?



**WORLD BLU-RAY PREMIERE  
BRAND NEW 2K RESTORATION  
BURSTING WITH EXTRAS  
OUT DECEMBER 15TH**



**ALSO AVAILABLE**



**ALL TITLES ARE NEWLY RESTORED, CONTAIN COPIOUS SUPPLIMENTS, BOOKLET AND NEWLY CREATED ARTWORK**

**FOR ALL THE LATEST INFORMATION  
ON FORTHCOMING RELEASES, OFFERS AND MORE VISIT:**

f /ArrowVideo    @ArrowFilmVideo    ArrowVideo

TRICK-OR-TREAT DIRECTOR MICHAEL DOUGHERTY RETURNS WITH KRAMPUS, A HOLIDAY HORROR FILM FOR THOSE WHO WOULD RATHER CELEBRATE THE DARK SIDE OF THE SEASON

# Cruel Gule

PHIL BROWN

**IN** A PLOT AS DARK HORROR WITH  
CHARACTER AS DEEP AS ANY  
HOLIDAY FILM EVER MADE

A decade of Halloween, the season when—covered a sinister cinematic trail for that holiday with 2007's bloody embrace film *Trick 'r Treat*. Unfortunately, though, it proved troubling for the studio that made it: Warner Brothers didn't like kindly to all the killing and kids (and killer kids) and forced numerous re-edits on the filmmaker before sending the movie out in a direct-to-DVD release years after completion. Fortunately, that anthology of Halloween horror tales, featuring the now-beloved Warner trick-or-treater Sam, became a fan favorite and spawned plenty of related merchandise. So, it's not particularly surprising that Dougherty chose another holiday-themed horror sub-genre for his sophomore directorial effort, *Krampus* (out December 4 from Universal).

Rooted in German folklore, *Krampus* is a holiday spirit with curled horns, cloven hooves, a forked tongue and a menacing chain. The exact origins of the creature is unclear—leading to variations in both his legend and look—but tradition dictates his arrival around December 5 for Krampusnacht, an eve of punishment for all naughty girls and boys. Sometimes he's accompanied by the Hiesler (St. Nicolas) and other times he arrives alone. Many Germanic and Alpine countries still celebrate Krampusnacht with a touch of terror, but the

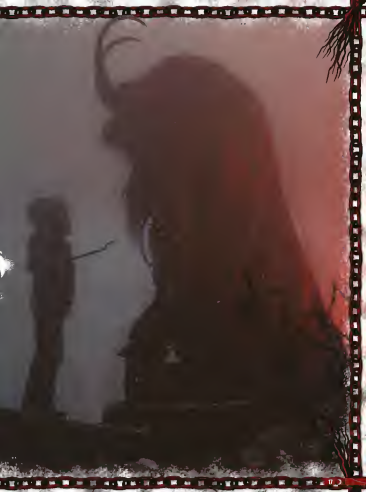
holiday never really made much of a splash in North America, until recently.

The past few years have seen an increasing fascination with the Anti-Clare on the side of the screen as depictions of his mysterious history have become more accessible in the Internet Age. Art, toys, T-shirts and even small celebrations have appeared, and the character has popped up on cartoons such as *American Dad*. With the increasing popularity of *Krampus*, a horror movie seemed obvious.

Though a few low-budget B33 projects have attempted to capitalize on the burgeoning Krampus fascination, the latest needed a filmmaker like Dougherty to give us the cinematic whipping we all deserve. His success writing comic book blockbusters such as *X-Men 2* and *Superman Returns* not only earned him a scale of Hollywood production necessary to pull off a proper Krampus movie, but also inspired him to crank out a graphic novel prequel to sell the stage and expand on his version of the mythology (see p. 20).

Powered by trackers (monster movie specialist studio Legendary Pictures) (Goetz), *Profil: Ren, Janine: Rosh, Krampus* (primarily) about a dysfunctional family played by a gang of delectable comedic actors such as Adam Scott (*Yellowstone*), *Brooklyn*, *Step Brothers*) and David Koechner (*Wedding Crashers*, *Scary Movie*), as well as grounded character actors, including Tom Collette (*The Sixth Sense*, *Mr. Deeds*) and Allen Tullman (*The Fargo* TV series, *The 400*). When their holiday shenanigans





It's all young (and young-looking) to test in his honor to Santa. In anger, he unleashes his wrath. The Krampus! The power goes out and a blizzard settles in, trapping the family. Then something heavy lands on the roof, legs start to come down with malicious intent and "the shadow of St. Nicholas" comes to collect the naughty family. Krampus into a sleep story. It's a silent twist on Christmas movie traditions. Krampus may a cozy holiday house into a classic Hobo's house of horrors and perverting Christ into more vicious and dark but not mean.

Krampus' production has been rather secretive. As we get Daughtry on the phone so he could identify lot of the news he's been happily with his new movie and explain why the great holiday twist may be the perfect holiday film for horror fans who will like houses and chains over Yuletide every day of the year.

**IT'S BEEN UP, YOU WERE UNWILLINGLY FRUSTRATED BY THE ENDLESS DELAYS AND THE NON-THEATRICAL RELEASE OF TRICK 'N TREAT. SO NOW THAT SAMP MARKS ARE A STAPLE AT HALLOWEEN STORES AND NEW MEGASHADE COMES OUT EVERY YEAR, IT SEEMS LIKE THAT MOVIE DID EVENTUALLY TAP INTO THE DEVOTED IN A BIG WAY. DO YOU FEEL WIND-CHILLED?**

It's a Halloween release. That's the very way I can put it. I'm eternally grateful for the way things turned out. It was an incredibly difficult film to make and get through the Hollywood machine. It had everything going against it for a while. So it's a relief to not just see that the film is actually enjoyed by people, but passionately loved by them and the audience continues to grow year after year. It's really strange. I feel like many films these days have a lot of parties and then behind them when they actually come out and then disappear. Which is about Trick 'n Treat is that people keep coming back to it and that's a pretty thing.

**OBVIOUSLY, YOU'RE A BIG HALLOWEEN GUY. WOULD YOU SAY YOU HAVE A SIMILAR CONNECTION WITH CHRISTMAS?**

It's tricky because I genuinely love Christmas. And not nearly as much as I love Halloween, obviously. I'm one of those guys who has a day of mourning on November 1, the middle day of the year. The people are taking the candles are lit down, there are pieces of costumes and secondhand stores around. It's a terrible day. I'm very overboard about it. Christmas was always something to look forward to because you get time off of work and school, but the overall tone of Christmas feels like the most of and debauchery and fun of Halloween. I don't make sense to me growing up, I always wondered why we couldn't just wait until we're old and celebrating like that.

**HOW DID THAT LEAD TO KRAMPUS?**

I started doing homework, like some sort of



**Krampus Does Are Demerol To Fear: The first Christmas for family members played by E. J. David, Jennifer, Amy, and Abby. (Photo by David Lauder)**

homework that I did on Trick 'n Treat, I wondered, are we taking this holiday at face value and taking it for granted? Was there something cooler about Christmas to embrace? It didn't take much time before I discovered that, much like Halloween, Christmas is rooted in very ancient and bizarre Pagan traditions. Before it was a Christian holiday, it was all about the winter solstice. It was a period of abstinence filled with very bizarre celebrations and traditions. We lost sight of that over the years and started viewing it as with kids and gingerbread men and stuff, silly things to make it safe for kids, and Christmas shopping and everything else. That never really sat right with me, so I researched further and when you start looking into the Pagan roots of the holiday, you can't help but start panic with Krampus. That was the lightbulb moment.

**KRAMPUS IS ONE OF THOSE THINGS THAT YOU STAMPEDE ACROSS AS A MOVIE FAN AND WONDER WHY THERE WAS NEVER A PROPER HORROR MOVIE MADE. IT'S ALL ABOUT THE...**

Answer: To the cut that before the baby Jesus and Santa Claus and shopping malls, there was the life, blood, and death of the people of the night — that just makes the holiday go much

deeper for me. A whole person is someone who has a light side and a dark side. So when a holiday doesn't have a dark side, I don't feel complete. Something is off. So to me, it's fun to make a movie about this character, while also simultaneously introducing the public to what Christmas really was and should be.

**HOW ARE YOU APPROACHING THE KRAMPUS MYTHOLOGY IN THE MOVIE? DID YOU STICK CLOSE TO THE LEGENDS OR ARE YOU PLAYING WITH IT IN YOUR OWN WAY?**

It's a little bit of everything. It was really about not to me, any co-writer and producer that it not simply be a horror movie that's set on Christmas. It's not just some monster or demon going around picking people off one-by-one. There had to be an emotional core. It had to be emotional and scary. And it had to be a Christmas movie above all else. There are certain tropes to those Christmas movies in a subgenre is sort of themselves. They have certain requirements. We wanted to do that, while also adding a fantasy horror element to it.

**WOULD YOU STILL CALL IT A HORROR MOVIE?**

That's a pretty thing I want to emphasize. It's not just



of 2013's film. The concept isn't out there. There are strong elements in horror, comedy, Christmas and a sort of dark fairy tale/fantasy aspect. I don't think a lot of people are expecting that, but if you look back on Christmas, it's the one time of year when from folktales where we're all expected on some level to believe in magic, whether that's Santa or elves or any of those things. The holiday is hopefully about embracing our inner child and us as the beliefs that come along with it. And that's really what the movie is about. It's about a family that's struggling with their values and also what Christmas is really supposed to mean. By clamping the Christmas magic that they know they are supposed to believe in, they find so much failure in holiday magic.

IT'S A SPECIAL TIME OF YEAR WHERE EVERYONE GETS LOOKED UP AGAIN WITH RELATIVES THEY WON'T VOLUNTARILY SEE OTHERWISE, AND THAT CREATES ITS OWN SENSE OF TENSION THAT YOU CAN PLAY WITH BEFORE INTRODUCING THE SCENE ELEMENTS THAT ARE THAT PART OF THE APPEAL OF THE HOLIDAY SETTINGS?

It's an interesting question. I think it's a combination of things. One character that you identify with is one before the genre where it comes into play. A guy living with me in that you should be able to watch a movie with those characters even without the genre elements. Whether it's the friendships from *Poltergeist* or the couple from *Homecoming*, you should be able to identify enough with those characters that even if there weren't ghosts in the house or Bay and Ramsey didn't move in next to Seabrook, you would enjoy watching a film about them. Even with *The Favourite*, Glen Campbell and Lynda Blair's characters are so strong that you could easily watch them in a drama about a mother dealing with her mentally ill daughter. Ideally, your film should be able to work without the genre elements ever entering into it. So with that, the first fifteen minutes or so are just straight Christmas comedy. It was designed to really meet the audience in the Christmas before it switches genres. So that family doesn't always there, but it's slowly replaced by a horror fairy tale.



AND THE PROBLEM FOR KRAMPUS AND THE WILP-  
DING DOORSELF, LIKE THE  
MONSTERS IN TRICK 'N  
TREAT?

THEY'RE ALL, I DO PROBABLY HAVE A STRONG OPINION ABOUT THEM. YOU OF  
THEM. I DO BELIEVE EVEN WITH THE MONSTER. THAT IS THE RIGHT CREATOR, AS

GO BEHIND THE SCENES OF  
MICHAEL MALORY'S LIBERTY FILM WITH  
THE ART OF KRAMPUS

## Stalk 'n' Suffer

BY JEFF LABRECQUE

**K**RAMPUS, THAT CLOVEN-HOOFED CHRISTMAS DEMON OF GERMANIC FOLKLORE, has an grisourous history. Heavy on art, this creature belongs to postcards and greeting cards. So it only makes sense that Krampus the movie would spawn a book of artwork itself, encapsulating everything from its most representations of the creature to concept art and behind-the-scenes photographs.

The resulting book, *The Art of Krampus*, was penned by Michael Malory, who has previously written books on the Universal Monsters and the *X-Files*. As it turns out, Krampus was no stranger to Malory when he agreed to the project.

I was familiar with the Krampus folklore but under a different name: Black Peter, which is the Dutch version of Krampus, he says. I wrote a book about a number of years ago in which Black Peter was the antagonist, for which I did a lot of research. It was never published, alas, and probably never will be, because today there is a PG stigma regarding the name. Black Peter or Black Pete, even though the character was never meant to represent a racial statement.

The *Art of Krampus* (available now from Insight Editions) begins with an in-depth overview of the folklore and how it evolved over the centuries, from its probable roots in Norse mythology (where he is presented as the son of Fenr, to the Middle Ages, which cemented his horrifying appearance and belated the ritual of scolding naughty children into stocks and absconding with them, to the large contemporary folkloric and obscured Krampus runs of today.

What surprised me the most about the Krampus character as I was researching and writing this book was his humorous aspect," says Malory. "Some of the old Krampus cards (Krampuskarts) from the early 20th century are really very funny. As the book is abundant concept art reveals Krampus director Michael Dougherty's version of the character falls somewhere between these two divergent portrayals.

In the end, he is more suggestive than literal," agrees Malory. "You never see the real unadorned Krampus! While he does have cloven hooves and horns, rendering him both goblinish and devilish, he wears a grotesque parody of a Father Christmas suit and a Santa-ish skin mask, the origin of which can only be surmised of — which seems to reveal the character with a darkly humorous aspect, not unlike the old EC horror comics.

The *Art of Krampus* makes the bold prediction that the Anti-Christ is seemingly destined to become just as iconic on the side of the screen as Santa and Rudolph. It's a statement Malory stands behind.

I believe Krampus has a shot at becoming iconic because he is a different element and a true bonafide celebration. It is hard to find something new to do with Santa or Frosty or Rudolph because they are so well established and so thoroughly beloved, but Krampus is an intriguing character with a history that many people don't yet know about. He is part of the year-end legend in Europe and people seem to be attracted to things that come with a legendary pedigree. There is a lot of our culture's dark, creepy, macabre things.



## These Icons, Todd Doughty

### KRAMPUS: SHADOW OF SAINT NICOLAS

Michael Dougherty, Zach Jones,  
Brian Koppelman, et al.  
Legendary Comics

Michael Dougherty has a knack for supplementing his cinematic horror with fair colour mayhem. Rather than straight-up movie adaptations such as the 2009 *Trick 'r Treat* graphic novel, this time he uses the four stories that make up *Krampus: Shadow of Saint Nicholas* lost from *Legendary Comics* to expand the universe of his subterranean master puppet.

The book reunites Dougherty with the movie's co-writers, Zach Shields and Todd Casey, as his four loosely connected stories take place over the course of one bloody Christmas Eve night, when residents of a small town must contend with ghouls, winter elements and a city-wide power outage on top of an onslaught of North Pole noelies.

The first story, drawn by Christian Dabian, centres on a deformed slave Santa whose Victorian War experience causes a frenzy when his workplace is overrun by marauding elves. Michael House takes the art from the second story and winds fun by Lucas Dierker, which follows a young policeman who years to even the score with the man who killed her as he is. In the third segment, featuring jazz played art by Skott Sawyer, Dougherty and company go full Dickens with a tale that pits a group of homeless madras against a masterly retail tycoon. Michael Montford draws the fourth and final tale which unites all of the book's characters and has its storylines together into one surprisingly poignant — if blood-soaked — package. (Speaking of packages: This one is topped off with lovely cover art by Jason Staples. *Krampus: Shadow of Saint Nicholas* is available at [www.legendarycomics.com](http://www.legendarycomics.com).)

In spite of its anthology format, *Shadow* works best as a treat to back-to-school read. The stories intersect in fun ways and celebrate Mike Spier's *Use Me* gives the book a cohesive look with a palette of blues and warm oranges accented by ghouly pops of red. One whole thing is sprinkled with Easter eggs that he into the movie without copying any of its big screen reveals.

Best of all, though, is the writers' ability to blend the conventions of horror tales and Christmas stories into something that plays by the rules of each genre. The book cover copy calls these stories "deliciously twisted holiday tales... and that's an apt description, as each segment features characters whose inner demons are as real as death."

By no means is *Krampus* the best holiday movie, but it's a plenty of ghouly horror elements without ever being mean-spirited. Like my mom's favourite, *Shadow* is a Christmas confection worth savouring. It's 50% sweet and has a few seasonal ingredients.



Get the Christmas spirit? What I usually do is create a bunch of sketches, some more rough than others. Then I pass those off to artists who are much more talented than I am, who can work in colour and 3-D sculptures. So that's what we did. As we were writing the script we hired some concept artists to take my sketches to the next level.

#### HOW TRADITIONAL IS THE GRAPHIC DESIGN THAT YOU SETTLED ON?

For the most part, I'm a huge admirer of the way comic books are done. What's a story about *Krampus* is that everybody draws him differently. There are literally hundreds of different depictions of the character from the last couple centuries. To this day, they have *Krampus* festivals in Europe and now they are popping up in the States. A big part about these celebrations is that everybody puts their own spin on the character. Dougherty has their own look for *Krampus*, I really wanted to honour that. It says that we're not trying to say, "This is the signature look for the character." So we came up with something that pays tribute to the myriad looks for the character that have developed over the years and will continue into the future, while still delivering something original.

For *Krampus* returns all of the trademark elements, which are the same, the houses, the elves and the tongue especially. Other than that, we tried to turn more into what we saw. I'm a big believer in keeping your creative mysterious and in shadows. The more you show your reader, especially too early in the film, I think you take away its power. To see a creature in total daylight has been in for presents the audience from using its own imagination. So, the way he was designed and that evoked classic movie monsters. In that you only see bits and pieces here and there. Even when we do reveal him more towards the end of the film — I'm trying to think of the last way to say this — there will always be a layer of mystery to the character. Even when you think you're seeing the creature in full light, you might not be getting the full story.

HOW DID YOUR APPROACH TO THE CHARACTERS WITH EFFECTS COMPARE? IS IT PRIMARILY A PRACTICAL

“I'M A BIG BELIEVER IN KEEPING YOUR CREATURES MYSTERIOUS AND IN THE SHADOWS.”  
—Michael Dougherty

#### CREATIVE OR DID YOU RUN AND MATCH PRACTICAL AND DIGITAL EFFECTS?

I really want to be honest, get as much as possible in camera, especially with creatures. I do believe that practical effects and creature work look best for this type of film, which is essentially a monster movie. A problem I find with monster movies that rely too heavily on CG is that filmmakers get too lost that to show off as much of their creature as possible. The cool thing about practical effects is that it forces you to be cleverer than that. You might have to do more atmosphere and shadowed lighting to depict your creature, but it's also more some techniques that result in a sense of dread in your audience. That said, because we wanted to use people I knew we were going to need digital assistance. The cool thing about digital effects is that they allow you to do whatever you want. So I can use a rot puppet and then make the wires, the rods and the puppets. Then you'll have a really cool in-camera creature. So you aren't as limited with puppets as filmmakers were back when they made *Alien* or *Gremlins*, where you had to hide the wires and cables and everything. Now you can just print them out and painting that stuff out is a lot cheaper than doing a full CG creature.

WHY NOT MAKE KRAMPUS GO DOWN TO EARTH GETS TEN FEET OFF THE GROUND TO ACCOMMODATE POPPYFEETERS MIGHT BE A HUGE ADVANTAGE.

I think I'd become whenever filmmakers are introduced to a new tool, they want to use it. I think people were a little turned out on practical effects and when it by a new toy. So they just started popping in a slide and worrying about the creature later. Being puppets is harder. The creature that [Jaeger] when you can stand a plate and just poke a camera at a table and "shoot" monster like." Slugs move a lot more quickly. When you shoot practical, you have to worry about where to put the puppeteer and the timing of it is definitely harder, but it's worth it. That said, we are using a lot of digital effects, espe-



**NIGHTMARE ON ELM STREET** (1984) AND **THE DARK CRYSTAL** (1982) ARE TWO OF THE MOVIES THAT INSPIRED ENGELN'D'S '84 HORROR.

fully were on with it. You know, green-screen nightmares, that sort of thing. And there are lots of creatures that will be all CGI. That will make sense when you see what they are, but I don't want to tell you any more. I believe in using CG tools for a lot of things, obviously it's better than using an optical printer to create layers and it's a good substitute for matte paintings. So, it makes sense in a lot of ways. I just think it needs to be used more judiciously in other ways.

**WHAMPUS, BOSS! LIKE I TOLD A FRIEND, FEELS INFLUENCED BY INDY-MONSTER MOVIES. THERE'S A TONGUE-IN-CHEEK ELEMENT AND EVEN JUST THE FACT THAT IT'S A MONSTER MOVIE FEELS LIKE A THROBBACK TO AN EXTENT. WHAT ATTRACTED YOU TO THAT ERA SO SOBERLY?**

Well, it's a lot of fun. I still have *Conan* T-shirts, so by the time 1980 rolled around that's when I was, you know, a fully realized human watching a lot of *Conan* vids. So by the time we're doing *Night-*

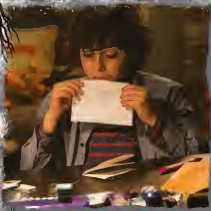
*magic*, you want we get *The Thing*, *IT*, *Polygraph*, *The Dark Crystal* and all these amazing films — I was in my element. I was bombarded by classic genre films in that decade, whether they were science fiction, horror or fantasy. That made a huge impact on me. They were often a mix of genres, deftly balancing comedy and drama and horror and fantasy. They just had such a great influence on me. I don't think we've ever matched that summer of '82. We're so obsessed with franchises and remakes that I think we lost sight of why we all got into the business in the first place. It was never that. I've been playing for the type of films that I grew up with, so I just decided that if no one else is going to — then I will.

**HOW ABOUT OTHER CHRISTMAS MOVIES? ARE YOU A FAN OF THAT SUBGENRE?**

We call them *holiday* films. I think it's a mistake, all the classics. But as much as I appreciate the joys of Christmas, I don't believe holy men are

that I truly love. I can appreciate *Secret Christmas*, or *Silent Night*, *Deadly Night* for the great stories in films that they are, but they didn't have the same kind of impact that *Polygraph*, *Gremlins*, *The Thing* or *An American Werewolf in London* did. *Gremlins* films are a subgenre of horror. That is, a lot of people enjoy and I don't want to knock those but they just don't spark the imagination or the emotion in me as much as other horror stories. I mean, *A Nightmare on Elm Street* does cover the line in horror-fantasy, but that's what I enjoy most. Horror-fantasy was in predominant subgenre in the '80s that we just don't have as much of now. We're kind of stuck in zombies and ghosts. But horror-fantasy on *The Exorcist* or *A Nightmare on Elm Street* that's what I wanted to make.

**IT'S ALSO BECAUSE THEY'VE TAKEN THE ADVANCEMENTS IN EFFECTS TECHNO-**



Season's Greetings: *Star Grey* (above) reads a letter. *Grave* has her with *Dark* (right)

OST WOULD ALLOW THAT SURVIVE TO BE EXHAUSTED UPON. YET IT'S SOMEHOW DISAPPEARING.

"I think just everything is so quick and things tend to come back around. I just think film studios were there, willing to take chances and get word back there. I like that."

HOW WAS THE PROCESS OF FINDING KRAMPUS TO THE STUNDS? SINCE THAT DOUBLE "HOLLYWOOD CHRISTMAS" THING IS AN ANNUAL CONTROVERSY IN THE NEWS CYCLE THESE DAYS, DID THAT POSE ANY CHALLENGES IN GETTING A CHRISTMAS HORROR FLICK OFF THE GROUND?

"It's nothing scary at all. We wrote a spec script. Then, on my own time and dime, we cut together a trailer. I think if you're going to present a project, go against it—bust it. We knew the technology now that you can cut together a trailer to sell the tone and style of your film fairly easily. So, why wouldn't you? It's also fun just to gather some artists to flesh out the concept of your film, so why not? I think that's exactly the way this film that plays around with so many genres and languages, it's even becoming."

ARE YOU CONCERNED ABOUT BEING THE LARGEST OF THE HOLIDAY HORROR GENRE AFTER *THE TWIST*?

"Not at all. In fact, I think my next one will be *Passion*. We don't have enough Jewish horror."

AND OF COURSE, I HAVE ASKED ABOUT TRACK IN *TRAILER*. HOW'S THAT COMING ALONG?

"I intend it as a growing, real-life thing, but I'm just far too far into the last little while. But as more mental space opens up, Sam is still looking in a dark corner of my mind. So, the hope and intention is to dive into that after this."

WILL THE MOVIE BE ANOTHER ANTI-TELEVISION ACQUISITION?

"Oh, yeah. You have to make the thing that people love, but make it look like I do love the idea that it's a new batch of stories and characters. Same and the holiday stuff will be the only common link."

HOW ARE YOU DOING AT SAN DIEGO COM-CON THAT *SAH* AND *KRAMPUS* MIGHT EXIST IN THE SAME UNIVERSE WAS THAT JUST A JOKE FOR THAT CONVENT?

"Well, it means more. I don't think we'll be doing a *Revelation* from-up or coming an expanded universe, but there might be more. It's kind of impossible to resist when you're dealing with two ancient pagan deities that paid over perspective. I think I definitely see them in a new way."

## That Hot

BY MICHAEL O'ROURKE

Starring: Michael O'Roourke, Anneke Hensman and James Gray  
Directed by Robert Conway  
Written by Robert Conway and Anneke Hensman  
Studio: M. Hensman

It's a Christmas story, it's a horror story, it's a comedy story, it's a... and the English film was offering a chance at subverting and its own as a kind of golden Christmas story.

The plot is a portrait of horror and cap with convulsions. It all hinges on Zoe (Anneke Hensman), a creepy kid with an effective method of dealing with neglected foster parents: kill her past problems and people who just get in her way. She can use a wooden doll, a wooden Krampus, and cut her on her enemies. There's a cap trying to figure out why everyone who passes Zoe off turns up dead, and a girl who's trying to uncover her link to a decades-old tragedy. It's a bit of a mess.

How did Zoe manage to turn the Christmas movie into her personal war? You ask? That's the whole of the film's mystery. I won't spoil it until the first two minutes do that nicely, but let's say the answer takes us back to our Christmas story metaphor.

I realize that many of *Revelation*'s flaws, such as its gory detail and clumsy performances, are typical of direct-to-video shock, and that expectations should be adjusted accordingly. But where the movie goes wrong—really and truly off the edge into wrong—is with its terrible CG monster, which looks sort of like the robot creature from *Donnie Darko* got barged by a spider tick.

The limitations of the film's clearance and digital domain have another, even more concerning consequence though: With one of its costumed

characters, he doesn't only interact with anyone or anything around him. They're very little Krampus on his own, and he never gets around to doing any actioning as he looks in the background, apparently doing bad things to happen with his friends, but he's just a poor, weak, maybe? Without the last, he really just stands around like a dumb tick.

While people spontaneously catch fire and writhe around until they're dead.

If Krampus, the *Revelation* shows up in your stocking on Christmas morning, take the hint and try to be a better person next year.

BY MICHAEL O'ROURKE



IT

# Open your mind with

THE WORLD OF STRANGE PHENOMENA

# ForteanTimes

You'll need a sense of adventure, curiosity, natural scepticism and a good sense of humour.

Every month, *Fortean Times* takes you on an incredible ride where you'll enjoy learning about the most fantastic phenomena on earth.



**TRY ForteanTimes TODAY!**

**Visit [www.imsnews.com/forteantimes](http://www.imsnews.com/forteantimes)**  
to start reading today quoting offer code **G2015RM**

NINETY YEARS AFTER THE EGYPTIAN MUMMY CRAZE BEGAN, WE SHINE A TORCH ON THE STORY BEHIND THE MOST EXOTIC OF THE CLASSIC MONSTERS

# THE MUMMY UNWRAPPED

RATHERINE BLAKENEY



**THIS WINTER MARKS 90 YEARS SINCE THE FACE OF HISTORY'S MOST NOTORIOUS MUMMY WAS REVEALED TO THE WORLD.**

Officially, excavations in the tomb of the ancient Egyptian pharaoh Tutankhamun began on November 26, 1922. That was when archaeologist Howard Carter and his sponsor Lord Carnarvon first laid eyes on the claustrophobic interior of this tiny tomb, overflowing with sumptuous funerary goods, ebony furniture mixed with ivory, and statues and jewelry made of gold and encrusted with semi-precious stones—5388 artifacts in total. It took three more years of digging, removal and restoration before the mummy itself could be examined. In November of 1925, the famous golden mask of the young king was removed for the first time since his burial more than three thousand years ago. Behind the glittering magnificence of that visage lay the shriveled, buck-toothed face of a nineteen-year-old boy.

Little was known of his life at the time, but the excitement of this spectacular discovery captured the imagination of the public and people flocked from all over the world to visit Tutankhamun's tomb and look upon his gilded mummy. The general jubilation was soon tempered with superstitious fear, as several members of the team died unexpectedly in quick suc-

cession. Lord Carnarvon himself succumbed to a sudden illness in Cairo several months after the tomb was opened. It is said his dog perished in the exact same room back in England and an ancient peasant power bribe caused all of the lights in Cairo to go out.

The causes of death were apparent and unremarkable in themselves: a stroke, an infected mosquito bite, pneumonia. Soon, however, genuine circumstances and coincidences were reinterpreted, retold, reinvented and otherwise narratively enhanced. Stories emerged of ancient tomb inscriptions threatening intruders with retribution. One popular rumour insisted that Howard Carter's pet canary had been decimated by a cobra—one of the ancient Egyptian symbols of royal power. The tale fills its narrator with the childish serpent chose to wreak its vengeance on a bird rather than Carter himself, who dived well into his sodas. The urge to read a dark and sinister pattern into those deaths was irresistible and the legend of Tutankhamun's Curse was born.

According to Dr. Elena Pashkova, an archaeologist and Egyptologist, currently excavating a group of ancient Egyptian tombs across the cliffs from the tomb of Tutankhamun, the mummy's curse is not actually a fantasy, though.

"Tomb curses are actually a reality," she says. "They are carved at the entrances to many Egyptian tombs and are very clear, colorful and quite graphic in nature. No one





would like to tell victims to the atrocities they describe. Ancient Egyptian tomb owners were far more imaginative than many modern horror filmmakers. One tomb inscription, for instance, threatens descendants of guests with the following words: "I shall secure his neck like that of a bird pending for him into 'Anouaf' makes a most generous oblation: I shall make all living ones who are on Earth fear the spirits that are in the West!"

She adds that, in accordance with ancient Egyptian beliefs, the dead can punish the living.

"This idea is reflected in numerous letters written by the living to the dead asking for their forgiveness. In one such letter, a widower reproaches his dead wife for sending accidents and ill luck upon him. 'What crime have I done against you that I have come into this bad situation in which I am? What have I done against you? What you have done is that you have led your head upon me although I have done nothing wrong against you.' The expression 'to lay one's hand on' had an evil meaning. As archaeologists, we try not to offend the spirits of the dead when we excavate their tombs."

With the Tutankhamun anniversary upon us, museums around the world are mounting museum-themed exhibitions and filmmakers are scrambling to offer a new twist on the ever-popular theme of the vindictive monster-mummy. Thus as now, the drama and mystique surrounding Tutankhamun and his burial had a profound impact on the way archaeology, ancient artifacts and mummies were represented in popular culture. But was he really the symbols forerunner of the cinematic mummy? Far from it, in fact.

The earliest known film featuring an ancient Egyptian mummy was made in 1899, long before Carter's great discovery. This humorous trick film, called *Gleipnir's Tomb*, was directed by French illusionist and special effects pioneer Georges Méliès and centers around a female mummy reanimated by a prying archaeologist. From this early cinematic experiment until the mid-1930s, around twenty films can be identified with such titles as *The Mummy*, *The Mummy's Curse*, *The Mummy's Revenge*, *The Mummy's Kiss*, *The Mummy's Love* and *The Eyes of the Mummy*—telling from the United Kingdom, United States and France alone.

This roughly translates into two to three mummy-themed films a year. By the time Tutankhamun's tomb was uncovered, the public's interest in Egyptian mummies was already well established. But where did this interest come from, and how did the discovery of Tutankhamun's tomb impact pop-cultural representations of the mummy figure?

Egypt had been a tourist destination since

ancient times, throughout the Middle Ages, and still is today. European visitors, such as French traveler Jean de Thévenot, collected illustrated accounts of their adventures and the antiquities they encountered as early as the mid 1600s. The 18th century heralded the start of more in-depth scientific exploration and recording, including detailed descriptions of monuments, cross-sections of pyramids and hand-drawn copies of hieroglyphs and hieroglyphic inscriptions. These studies did much to further European curiosity towards ancient Egyptian history, culture and art, but it was Napoleon Bonaparte's famous Egyptian campaign that turned this curiosity into

fascination. Set off in 1798 to invade the mysterious but strategically valuable region, Napoleon brought with him not only an army of soldiers, but a team of 167 scholars. This cosmopolitan group of geographers, architects, engineers, astronomers, physicians, archaeologists, orientalists, mineralogists, chemists, naturalists, mathematicians and artists set out to study, observe and record various aspects of this exotic, unfamiliar and deeply intriguing new land. Working in uncomfortable and sometimes life-threatening conditions, they compiled the epic, multi-volume *Description de l'Égypte* to share their findings with the world.

The publication, with more than 7000 pages of meticulous descriptions and 667 plates, inspired a rise in professional and amateur archaeology.



Bringing Out Four Dead, (clockwise from top) Pages from the *Description de l'Égypte*, grave goods not removed from Tutankhamun's tomb, Howard Carter (left) and Lord Carnarvon at the burial chamber entrance, the "curse" in the news, and (opposite) Boris Karloff in *The Mummy*, and Tutankhamun's golden headpiece.

ical activity and led the forces of 19th century "Egyptomania." This fashion for Egyptian imagery and symbolism influenced interior design, furniture, garment and textile design, jewelry, painting, sculpture. Literature and social life. Formal dinners were set up in underground tombs, wealthy societies arranged mummy-unwrapping parties to amuse their acquaintances, and poet Percy Bysshe Shelley extolled the grandeur of ancient ruins in his immortal poem "Ozymandias." Museums and private collections amassed large quantities of antiquaries brought back by both scholarly researchers and thrill-seekers. There were even intrepid female explorers, escaping the stifling conventions of Victorian society in search of romance and adventure. Some discovered a lifelong passion for Egyptian monuments, including English novelist Amelia Edwards, the founder of the Egypt Exploration Society. Meanwhile, charlatans and swindlers peddled Egyptian amulets infused with ancient "dark magic" and jars of ground mummy bones, which were believed to hold miraculous healing powers. The supernatural potential of the mummy as a new and exotic species of the undead was mined enthusiastically in gothic stories such as Théophile Gautier's "The Mummy's Hand" and Edgar Allan Poe's subtle "Some Words with a Mummy."

These fictional tales often featured walking and talking mummies that pursued those who disturbed their closed rest. As Tzvetan Todorov points out, such an approach fundamentally contradicts ancient Egyptian beliefs.

"The mummy is the only immovable part of a person's essence. The five main components of a human being are: his name, his shadow, his body and two manifestations of his soul — the *Khened* and the *Ba*. The body had to be preserved not so it could



walk around, but so it could mingle with the dead every night in order to assure its resurrection every morning. The Egyptians did believe that their dead retained emotions but not in their physical form. They were called *akhs* and re-treated members of Egyptian society in an invisible form. They would spend all day among the living and would return to their tombs at night to "recharge" from their bodies, which remained safely hidden. Any exposure of the actual mummy could have disastrous consequences and risk an indictment of his immortality. A legal mummy would never leave its tomb."

Nevertheless, the concept of ancient Egyptian magic and the image of the ambulant mummy quickly infiltrated the nascent cinematic medium as well, appearing in turn-of-the-century hack films and progressing into longer, more dramatic narratives in the 1910s and '20s. Film and literature scholar David J. Skal — who has authored several books on the horror genre, including *The Monster Show: A Cultural History of*

horror (1993), *It's All for Virginia: The A to Z Guide to Everything Disturbed* (1996) and an upcoming biography of author Bram Stoker, and who made several contributions for the 1999 Universal Monster movie reissues (including *Mummy Dearest: A Horror Tradition Uncensored*) — believes that Stoker was also important in turning mummy into monster.

"The modern, vampire/mummy connection can easily be discerned in the [Stoker's] novels," he explains. In *The Jewel of Seven Stars* (1903), he revealed his own Dracula formula with a story of an ancient, living corpse who threatens

modern young women. Stoker's mummy story also introduced a scientific dimension he chose not to exploit in *Dracula*, but would be fully appropriated in later adaptations of his vampire novel. The idea that Count Dracula is seeking the reincarnation of a long-lost love (used in both the 1973 Richard Matheson version and 1982 Francis Ford Coppola adaptation) is lifted almost directly from the 1932

Universal Pictures production of *The Mummy* starring Boris Karloff. It shouldn't be surprising that John L. Balderston, who adapted *Dracula* to the stage and worked on numerous classic fright films of the 1930s, had covered the opening of King Tut's tomb as a journalist a decade before. His work on *The Mummy* owed quite a bit to his girl

David on a 20



John L. Balderston examines Tut's sarcophagus, and (top) the wealthy pay to have a dinner table of a tomb.

RUE MORGUE EXPLORES THE FIVE BEST MUMMY MOVIES TO CURSE OUR SCREENS

# TALES FROM THE TOMB

BY PAUL CORUPE

**M**ORE THAN JUST SHUFFLING CREATURES IN DIRTY BANDAGES, MUMMIES ONCE REIGNED AS ONE OF HORROR CINEMA'S BEST MONSTERS, an unstoppable force that exploited public fascination with Egyptology and all its sinister exoticism. Though not as prolific as vampires and werewolves, mummies have still built up a solid repertoire of film appearances over the last century, from a handful of roles in silent films to more modern approaches. Here are five of the mummy's most memorable movie outings.



## THE MUMMY (1932)

Universal's *The Mummy* was the director's most influential vehicle, a thinly disguised rewrite of *Dracula* (1931) that's occasionally superior to the Lugosi classic as it questions the morality of reclaiming foreign cultural treasures. In the film, archeologist Wenepet (Arthur Byron) is looking to uncover the hidden form of Princess Anck-Su-Nam. But what he doesn't know is that his guide, Imhotep (Boris Karloff), is the awakened mummy himself, originally sentenced to death for trying to bring his beloved princess back to life more than 3000 years ago. The scene in which Imhotep first awakens from his sarcophagus is one of the creepiest and most effective sequences of the first few decades of horror cinema. Four sequels followed that helped reshape the monster from the embodiment of ancient, unfathomable evil into a lumbering bawo-look-fused killer.



## THE AZTEC MUMMY (1959)

Egyptians weren't the only civilization to mummify the dead, and the early Mexican horror masters jumped on the chance to retool the mummy and his curses for their own purposes. This time, hypnotism expert Dr. Alonzo (Ramon Gray) helps his fanfare Floa (Rosa Arias) recall her past life as a former Aztec princess whose murdered lover Popoca was destined to spend eternity protecting a map leading to hidden Aztec treasures. Making the most of the dark and atmospheric jungle,

the film is a homage to Hollywood clichés that draw from melodrama, sci-fi and comedy, with pacing that recalls 1940s serials. As a guardian of the past, Popoca is more noble than evil, though that would change in campy follow-ups such as *Curses of the Aztec Mummy* (1957) and *The Robot vs. the Aztec Mummy* (1959).

## THE MUMMY (1959)

As Hammer waded through the Universal Monster stable for its bloody, full-color remakes, the company eventually decided to resurrect the evil



Egyptian of the hour. Christopher Lee plays the bandage-wrapped avenger in a film that takes its cues largely from Universal's sequels. It's 1693 in England and the recently awakened Khari (Lee) is brought into the country by callist Mohamed Bey (George Fennell) to kill those who robbed the tomb of his beloved princess Ananka. A somber atmosphere and an emphasis on romance makes this a handsome addition to Hammer's horror run, even though this mummy is far more brutal—breaking noses and strapping expert rheumatologists. While superior to

other mummy movies of the decade, it was followed by three sequels of increasingly dubious quality.



## TALES FROM THE DARRIVILLE (1990)

One of the mummy's better film appearances was unwrapped as the opening segment from the fondly remembered horror anthology *Tales from the Darkside*. Based on an Arthur Conan Doyle yarn, "Lot 249" is about a jittery grad student named Bellingham (Steve Buscemi) who opens an auction preview to uncover a mummy and the scroll that brings it back to life. He sends it off to get revenge on those that cheated

him out of a much-needed scholarship, and the mummy reawakens manifestation attacks on its victims, such as yanking brains out through the nostril. One victim's brother, Adam (Christian Slater), figures out the culprit and cuts the mummy down to size with the help of an electric carving knife. With a shadowy dark brown color scheme and an atmosphere of decay, it's one of the few mummy films to work in a modern setting, and the unerring practical effects make it probably the monster's most effective film appearance since Universal's original.



## BURRA HO-TEP (2003)

There have been so many campy films that included a mummy, such as *Abbott and Costello Meet the Mummy* (1955) and even some Three Stooges shorts. But Ben Coscarelli took the iconic creature to a new direction, using the 3000-year-old mummy to explore the aging human body. This one pits an elderly Elvis (Bruce Campbell) and "JFK" (David Bowie) in a battle to save their retirement home from soul-sucking mummy Babu (Joe Ivy), who's cranked out in western duds rather than a gaudy wrap. Coscarelli's wrinkle take on the mummy makes it a much more fitting modern tribute than Stephen Sommers' bombastic 1999 version.

or experience in the vampire realm, and demonstrated the essential interdependence of horror icons and horror films."

Indeed, the transfer cinematic representation of the mummy did not really solidify until *The Mummy* with Kullfi. Many of the mummy characters of the silent era, in films such as 1911's *The Mummy* or the 1918 German film *Eyes of the Mummy*, are not vengeful killers, but rather exotic dancers in distress. These films are more comedy and romance than horror (though the 1928 Mole's short *The Molester*, in which an Egyptian prince resorts to dark magic to resurrect his mummified lover, is an exception).

Another contributor to perceptions of the mummy as frightening, evil and suffering is a mistaken reading of the warped facial tissue of unwrapped mummies. Or Selma Reis, world-renowned specialist in ancient Egyptian mummification and burial customs, explains that these facial "expressions" have played a huge part in turning mummies into monsters.

"[They] fed into the general idea at mummies, with the awful screams and clawed hands, and the look of eternal agony. All of that is because when the body desiccates the flesh goes up or down, it's dry and it's cracked, broken in a particular way so it gives the face that expression."

Drawing upon that, Kullfi introduced audiences to the first iconic horror mummy: Based upon the actual mummy of Horemheb, an 18th-century pharaoh, the image is constantly reinvented in the way we imagine and represent mummies today.

"It's the most elegant and refined one because you don't actually see much of the mummy," says Reis of the Kullfi design by Universal makeup artist Jack Pierce. "I think that's much more effective, subtle, and more terrifying. Subsequently, with the Hammer films, the mummy started to become increasingly degenerate and now it's sort of a bit ridiculous. It's a little bit of Hollywood excess, undoubtedly."

The new Universal *Mummy* movies that began in the 1980s recast the Mummy (played by Arnold Vosloo) as handsome and muscular — when not reverted to his rotting form, of course — but in recent recent years, extensive scientific research on Tutankhamun's mummy has somewhat changed that image back to one of sickly and deformed. CT scans, forensic analysis, x-rays and medical investigations have revealed that he was young, possibly reformed due to a long history of insect in his family, and likely died of ill health rather than violence. Yet in the face of all this sobering evidence, the legend of his curse refuses to die, turning him into a powerful magician who slaughters all who disturb his eternal rest.

Of course, historical accuracy has never been a top priority in Hollywood. Remarking from, who was another consultant on 1999's *The Mummy*, knows that from first-hand experience:

"It would be nice if when they asked experts' advice, they took some of it into consideration."



Where's Your Mummy? (clockwise from top left) Arnold Vosloo as the first undead in 1999's *The Mummy*, a production design of the corpse in 2015's *The Pyramids*, and Kullfi as *The Mummy*, with Jack Pierce (David Maxwell) in 1932's *The Mummy*

she laments, "and didn't put the heart into a jar, didn't have five exotic jars [instead of four], and, in fact, could differentiate between good beetles that are about robbers and resurrection as opposed to ones that are supposed to rot your flesh."

Stripped of its humanity and allure, the mummy has finally become a symbol of fear and danger. For example, the 2015 film *The Pyramids* doesn't even mention the word "mummy" in its synopsis — only a vicious "creature" that hurls overly inquisitive archaeologists. As pop culture increasingly presents archaeology as an intrusion and violation, the romantic, grateful mummy of a hundred years ago grows bitter and vengeful. He pursues the archaeologist who has disturbed him, hungry for blood rather than understanding.

Sisk sees the mummy character as part of a broader cultural framework of relevant monster archetypes. "What interests me most about relevant characters like vampires, zombies and reanimated mummies is not so much their differences, but what they share in common. There are really only a handful of monster archetypes, and they have fluid boundaries and are con-

stantly informing one another. The traditional vampire of European folklore was in many ways almost identical to the shambling zombie of modern popular culture: animated corpses showing all the trappings of the grave. The stoic-toxic trappings all come by way of fiction and film. Hollywood's mummies of the folk era were similarly crumbling, rot-dragging horrors, and all three were anticipated in the medieval Dance of Death woodcuts, wherein the disintegrating dead come forth from their tombs to memento and carry off the living."

Both Kears and Sisk share the opinion that a large part of the mummy's appeal stems from its immortality.

"With mummies, there is a mystical thing, it appeals to people on a visceral, subconscious level of being able to live forever," says Kears.

Sisk agrees, offering the most basic explanation for the character's ongoing popularity.

"The mummy formula shares one paradoxical but essential quality with zombies and vampires. All these figures play to their audience's hardware: a fear of death, and the countervailing impulse to believe death can be cheated or conquered."

Horror in Culture & Entertainment

# RUE MORGUE

Since 1997

SNATCH  
A PIECE OF  
HORROR  
NOW!

SUBSCRIBE

Published  
11 TIMES/YEAR



Available  
**DIGITALLY**

TWO WEEKS PRIOR TO NEWSSTANDS

ON iPhone, iPad, Kindle  
ANDROID DEVICES



**RUE-MORGUE.COM**  
ON YOUR PLATFORM'S APP STORE

WITH THE ART OF HORROR, STEPHEN JONES BRINGS US THE FIRST ALL-ENCOMPASSING LOOK AT THE VISUALS THAT HAVE DRIVEN THE GENRE THROUGHOUT THE CENTURIES

# ANGUISH THE EYES

BY JON DCH.WMOVÉ

**H**ORROR IS A GENRE WHICH, MORE THAN ANY OTHER, DEPENDS ON POWERFUL IMAGES THAT ETCH THEMSELVES INTO THE MINDS OF ITS AUDIENCE. It's strange, then, that no one has ever attempted to provide an all-encompassing history of horror art — until now.

There have been heavily illustrated books that dealt with the subject in fragments — some devoted only to 20th-century art, others only to pulp magazine illustrations or genre film poster art; and horror was often mixed with heavy doses of science fiction and fantasy. None had the ambition with which volume editor Stephen Jones approached this subject. The result is *The Art of Horror* (now out from Applause Theatre & Cinema Books), 356 large-format pages containing an in-depth history, as well as roughly 400 of the most haunting examples of horror art, including classical paintings and engravings, dust jackets, book illustrations, pulp magazine covers, film posters, comic books, new original paintings and digital artwork.

"What I wanted to do was find the right balance between 'classic' images and those that would be unfamiliar to the majority of horror fans," says Jones. "We went through literally thousands of images, and I ended up choosing those that I thought best complemented the text and also helped tell an illustrated history of the genre."

Jones is best known as the editor of horror-fiction anthologies such as

*A Book of Horrors* and 26 volumes of the *Best New Horror* series, but has also done several image-heavy books, the *Illustrated Movie Guide* series, the *Halloween* and *Nightbreed* chronicles, *The Essential Monster Movie Guide*, among them.

Bernadette Malinverno, project editor for *The Art of Horror*, explains, "We love that the book casts a wide net to explore 'horror' — the visuals are dazzling, the history goes deep and wide, and the book shows the connectivity of horror across various mediums, from literature to film. Specifically, the



*Agony: Though The Agony (above), Judith Seducing Holofernes by Caravaggio, Who Goes There? (over left) was the basis for The Thing by H.P. Lovecraft, La Muerte Encarnada by Clara G. Ramirez, The Resurrection of Christopher Columbus by Dave Barker, and (opposite) Trick Or Treat by Lee Meyer.*

writings, edited by Stephen Jones, are arguably the most thoughtful and finest collection of essays by the world's best writers on this genre.

The Art of Horror is divided into ten chapters, based on the artworks' subjects, each written by an expert. Vampires (David J. Skal), Zombies and Werewolves (Julian Rappaport), Frankenstein's Monster and other Creations (Gregory William Mank), Werewolves and other Shape Changers (Kim Newman), Ghosts, Phantoms and Hauntings (Richard Dalby), Psychos and Killers (Barry Forshaw), Witches, Devils and Demons (Lisa Morton), Lovecraftian Horrors (S.T. Joshi), Giant Monsters (Bob Eggleston) and Aliens (Robert Weisberg).

The essays accompanying the images represent a concise but authoritative history of horror's central motifs and themes. Those texts, Jones admits, served as guidelines for the art.

"What I had to do—within the limitations of the size and page count I was given—was to not only select material that I thought complemented the main features, but also to come up with images that expanded the scope of each chapter, basically filling in the missing information. That's why I ended up writing all the captions myself, turning them into mini-features in the space I had to work with, and also adding sidebars about certain key subjects that I regarded as essential to telling the history of horror."

The book contains nightmare paintings from classical artists Hieronymus Bosch, Caravaggio, Francisco Goya and Edward Munch, laced with a few moderns, including the inevitable H.P. Lovecraft. There are engravings by Gustave Doré and etchings by Anthony Browley, as well as selections from masters of classical illustration (Harry Clarke, Arthur Rackham, Virgil Finlay, James Baskett, Frank Frazetta), writers also known for their paintings (Clark Ashton Smith, Clive Barker), collage artists (Dave McKean, J.K. Potter), comic book artists (Bernie Wrightson, Mike Mignola), masters of the horror film art (Paul Goggin, Graham Hughes) and dozens of others.

"There is a joy to giving form to our nightmares," writes Neil Gaiman in his introduction, "the friction of fear that crosses into beauty, the moment of evasion that castsays into delight, the darkness that exposes the light."

Organizing the wealth of material was another heavy task.

"From the very start," Jones explains, "I realized that was the key to making a book such as this. So, at the very first meeting, I suggested that we split the book into ten key themes as opposed to, say, laying it out in chronological or geographical order. That way, rather than certain artists and images being clumped together, they could be spread throughout the volume, giving it a more attractive flow. For the most

## WHO GOES THERE?



JOHN W. CAMPBELL, JR.





*Medusa* by Giovanni Stanetti; *Death of Sisyphus* by Peter Paul Rubens; *Death of Sisyphus* by J.M.W. Turner; *Gorgone* by Bob Eggleton; *Dragon* by Mike D. Lee; *Medusa* and *Death of Sisyphus* by David McKee

part, I think we achieved that. By breaking the book down into a thematic history of the genre, we have been able to spread the work of certain artists all the way through *The Art of Horror*, rather than limiting them to just one section or another."

The book collects art from many eras and cultures. Jones even went back to some of the earliest examples of the subject matter. Additionally, *The Art of Horror* showcases many younger artists who are currently rising in the field, including Vincent Chong, Ben Caldwell, M. S. Corley, Sam K. Diesel and Reiko Murakami.

"So long as an image was well-considered and told its 'story' within the context of the subject matter, then it was considered. However, as with fiction anthologies, in the end it's not what you include that makes it a hopefully good book, but it's what you leave out. There were so many

more images I would have loved to have included. In fact, we often joked that certain visuals that we just loved could always be used in *The Art of Horror 2*. Art, like fiction, is subjective. It's my hope on the book — although I was supported by a terrific team — so the decision about what we finally used ended up with me. Another person would most probably have chosen differently. That's what defines us as editors."

It seems likely there could be similar books in the future. It's something that Jones is certainly open to, noting, "The publisher and I are already talking about further projects we can do, so I am hoping this will not be the last time we work together."

The publishers are also veterans when it comes to horror-themed books, so it makes sense. Applause Theatre & Cinema Books has published a number of successful illustrated,

large-format books anchored around film, television and music, including *The Zombie Film*, *From White Zombie to World War Z*, *The Vampire Film*, *From Nosferatu to Twilight* and *The Art of Gothic*. The company has also released books about Rob Zombie, Stephen King, slashers and killers.

With a field as fertile as horror art, one wishes *The Art of Horror* could have been twice or even three times the size, but its makers had to stick within commercial parameters. The potentials are certainly far from exhausted, Jones agrees, and feels like he's only taken a rather cursory glance of the art in the genre.

"Horror is such a rich and rewarding genre to work in, and I would never claim that this book is 'definitive,' he allows. "I could do the whole book again with a different set of writers and it would end up as something else completely."



# DANZIG SKELETONS




THE LONG-AWAITED COVERS ALBUM FEATURING  
"I.L.D.", "ACTION WOMAN" AND "DEVILS ANGELS."

## OUT 11/27/15

VISIT THE NUCLEAR BLAST ONLINE STORE AT [SHOP.NUCLEARBLAST.COM](http://SHOP.NUCLEARBLAST.COM)

[www.facebook.com/nuclearblastusa](http://www.facebook.com/nuclearblastusa) • [www.twitter.com/nuclearblastusa](http://www.twitter.com/nuclearblastusa) • [www.youtube.com/nuclearblastusa](http://www.youtube.com/nuclearblastusa) • [www.pinterest.com/nuclearblastusa](http://www.pinterest.com/nuclearblastusa)

**NUCLEAR BLAST**  
RECORDS & MERCH





**NEW**  
Niskotonic &  
Grindhu  
Work Shirts



SAY  
"Psycho"  
Not Sam

# SIGHCO.COM

DAINGEROUS FASHION FOR BOYS & GIRLS

**PUNK ICON HENRY ROLLINS TAKES HIS FIRST STARRING ROLE IN HE NEVER DIED AS A WORLD-WEARY CANNIBAL**

# YOU DON'T KNOW JACK

DAVE ALEXANDER

**“HENRY ROLLINS IS NO FUN” — THAT SOMEONE WOULD WRITE A SONG WITH THAT TITLE SPEAKS VOLUMES**

about the reputation of the former frontman of Black Flag and Rollins Band. Rollins, who is prolific writer, well-spoken word artist and actor, has built a career as being serious, angry and outrageously angry. After a small to mid-sized roles in films such as *Coal Miner's Boy*, *Mean Streets* and *Living on the Edge*, he's playing in a film, as essentially himself, but a cannibal.

*He Never Died* — written and directed by Jason Klawnsky, and cut this month from Vertical Entertainment — features Rollins as Jack, a gruff, mean-spirited loner who's supermuscularly tough, has been around for a very long time and must sustain himself with human flesh. Living alone in a basement apartment and only coming to get meat from his paid-off hospital caretaker or go to the neighborhood church for kung fu night, he's reluctantly drawn into a conflict with a local gangster — just as the slaughter he didn't know he had appears at his door. Violence, gore and human cannibalism become the order of Jack's day as he's forced into the role of predator.

Equal parts wet 'n' bloody and only humorous, it's the perfect role for Rollins, who makes the most of his square-jawed, scaly-headed beefy physique. We asked him to tell us about the role he could sink his teeth into with his usual punk rock ferocity.

**WHAT ATTRACTS A GUY LIKE YOU TO THE HORROR GENRE?**

I like the horror genre in film as an actor for one reason: rarely is any restraint required. And full intensity is a premise. The attraction that holds for me I cannot fully describe. The opportunity to go in, and be able to go back to fulfill your obligation as an actor is so much fun. And the level of innovation often employed in horror to make something unusual as the supernatural happens, to be scared that and especially to be around the people who make that happen — creative people — is the best. It was doing a drama almost like dragging your feet.

**IF YOU'RE WORKING ON A HORROR FILM, DO YOU FEEL YOU HAD TO BRUSH ANYTHING ON ENTER THAT WOULD A LITTLE BIT DIFFERENT TO GET PREPARED?**

No, and that might be pure hubris on my part, but I take everything case by case and I look at the situation. To me, if I'm on the set, it's real. Like, I'm Jack and he never died, I'm a guy who's been alive for centuries and I eat people — and that's it. There's nothing else. And quite honestly, I'm not aware of any film that I've seen or has been recommended to me that would have helped in anything I did.

**ON THE DATE OF JACK, SOMETHING YOU WANTED FOR, OR DID IT COME TO YOU?**

The script was finished when I was brought to my attention and I read it, I met the director and the producer the very next day [when] we all convened in New York City — we all just happened to be there. I said, “This character



is reading, I can't do this," said Jason, the writer-director/producer, said, "I wrote it for you." I quipped, "Nobody writes anything for me but a traffic ticket." [Laughs] I never had a script writer for me, so I said, "Who did you really want? Who did you believe couldn't do it?" and he said, "No, no, no, I really wrote this with you in mind."

**WHAT DATE, AFTER ANY REWRITING, SHOWED UP IN THE SCRIPT WHEN YOU STARTED WRITING IT?**

No, it didn't exactly change, it just went into high-definition. With anything, I go full-on and I had several months with this script to the point where I kind of memorized the entire thing. I did a lot of writing about Jack, about every single scene, every fight scene, and brought this well-marked-up alter version of the script to pre-production in Toronto. I ran everything by Jason in a series of multi-floor, knee-to-knee, facing each other in small chairs in a small office, intense Jack shakedown and questionings. I brought all my Jack stuff to the table. He brought all his stuff. We kind of synthesize and really described every single tic, movement, utterance, punctuation, how this guy talks, moves, deals with people, etc. By the time we got to shooting, it was this thing that you could see, the power of every look of Jack's face.

**JACK FREEDY'S INNER VOICES IN *ALL ABOUT JACK* ARE THE LINE THAT CHARACTER TRICKS INTO?**

Oh, very much. I'm just perpetually angry and always waiting for people to cut out the middleman and get to it, and that's kind of the life of Jack. He's had every possible worn perpetuated upon him, he's seen every possible thing, and, in a way, he's not exactly cynical, he's just truly tired and world weary. I go around the world and meet people in my line of work so I've had all kinds of things heaped upon me from others to threats to whatever else. There's nothing you could see to me at this point that rears any eyebrows. There's a lot of that kind of resignation—that resigned air—that I have, that Jack has, which leads to a very vulnerable take on almost everything.

**HOW DID YOU DO YOUR RESEARCH INTO THE MOVIE? SUCH AS LAPPING AND THE HISTORY OF BLIND BOY FOR THE BLIND. IT'S A LONG, DISSECTING DAZE. HOW DID YOU HANDLE IT?**

Well, when we were about to do that Jack was supposed to just get a couple of months, not destroy the entire IV bag. He had basically screwed himself from his own desire to punish his hanger, and he has now got himself in a very compromised position. He treated this thing like a playful ride but it does and so he's got to get the good stuff off the floor the best he can, so I said to Jason, "So, he's vomiting up all of that?" and he said, "No, just a little," and I said, "Uh-huh, he's hungry and he's low it, so he's got to get it like there's no tomorrow" and he said, "Well, yeah, but it's really gross!" I said, "Yes, but it's the part, so here we go." So what you see is the taking off all that stuff that sits on the ground, which is



Get Some Go Again, Jackassess! (from top left) Jack (Henry Rollins) saves Andrea (Laryn Tatum) hangs out at the bar alone, and pulls a bullet out of his head after a non-verbal gurgles

like a hot lash over the surface of anything because it's thick, and I drink as much of that used bag and "God." And no, yeah, it was gross but it looks good. And I managed not to, but I had a stomach full of it.

**YOU'RE THREATENED A CONVICTION WITH YOUR ACTING CAREER, NOW THAT YOU'RE IN A STARRING ROLE, IS THAT ANTHROPOLOGY YOU'RE SPECIFICALLY WORKING TOWARDS?**

I take anything that's offered to me that doesn't involve pain or brutality, and, so, I get a part like "hey, be a guy dipped in blood for two weeks, and how do you like that?" "How do I like it? I'll be at the end in two minutes. Thank you." And so I'm getting bigger parts now, and it's not that I'm saying no to them, like, "Okay, I guess I'll do this," I'm saying, "Thank you, when do we start?" So, I don't know, things are breaking my way for now. And it's been great.

**DO YOU AND JACK'S RESISTANCE AND CAPACITY, WHAT WOULD YOU DO?**

Wow, that's a really good question. I would use the powers of eternity to try to really understand

the human condition. And why we can't seem to stop having conflict and why we can't seem to get the idea of equality to go across the board. Because, at least in America, we've had so many great careers of that kind — people like Martin Luther King, etc. — and we keep falling at the idea from 1965 to now. We failed with the idea at the 1960s and 1960s movement from 1965 and 1966. So I would try and use the fact that I can't die to become the world's most vocal critic of the human condition and try to somehow subvert the rest of it of hellcats.

**YOUR FIRST ACTING, DIRECTING, WRITING AND PLENTY OF TRAVELLING. HOW DOES YOUR CREATIVE STORY?**

The same thing that has always fueled my creative motor: anger and curiosity. That's it. That's all I got. I've passed off at most things and I've curbed about everything. That's why I have 27 countries I've visited in my passport and 27 books written and lots of things up ahead. Life is short, so I'm kind of enjoying it, doing it to kill me. What other choice do I have? Sitting on the couch? That's not working for me. ☺

# CINEMA LIBRE

FILM + DVD + REISSUES



## SEEING RED

### CRIMSON PEAK

Starring Mia Wasikowska, Jessica Chastain, and Tom Hiddleston

Directed by Guillermo del Toro

Written by Guillermo del Toro and Matthew Robbins  
Universal

Guillermo del Toro's Spanish language films — *Cronos*, *The Devil's Backbone* and *Pan's Labyrinth* — are considered his most personal, but when it comes to style, *Crimson Peak* is like spending two hours inside the man's head. That may come at the expense of storytelling, but it's clearly his intention.

As del Toro has explained (in *RAWTOR*), *Crimson Peak* isn't a ghost story but a gothic romance, and it plays by those rules. That means the ghosts are secondary to the sordid plot consisting of a love triangle, layers of deception, murder and a house alive with so many secrets it literally swallows them.

The road to Allendale Hall begins in Buffalo, New York, after the turn of the century, where aspiring writer Edith Cushing (Mia Wasikowska) *Also In Allendale*, *Only Lovers Left Alive* lives with her rich, widowed father Carter (Jim Beaver). As she struggles to get published, an aspiring businessman looking for funding to reopen the family mine in England arrives to see her dad. Although Carter senses something is

off about Thomas Sharpe (Tom Hiddleston, *The Avengers*, *Only Lovers Left Alive*) and his sister Lucille (Jessica Chastain, *The Martian*, *Allied*), Edith falls for him, much to the chagrin of Dr. Alvin McMichael (Charlie Hunnam, *Sons of Anarchy* and del Toro's *Pacific Rim*), who also loves her. After a tragedy, Edith marries Thomas and joins him and Lucille at Allendale.

Once there, she discovers a sprawling estate in arid decay. Red clay infects the pipes, bleeds through the walls and bubbles up from the floor (hence the property's nickname: *Crimson Peak*).

A hole in the roof allows it to rain and snow inside, a creaky elevator reaches the helix ramp below the dwelling (one of several nonclassical concepts — who enters under her own house?), and the extravagantly gothic architecture hides the agents of former inhabitants who meet tumble fates. Allendale is one of the most beautiful sets in the history of cinema — a storehouse for del Toro's obsessions. Insects inhabit one room, automobiles another, and books fill a vast library and there are phantoms that recall both *The Devil's Backbone* and *Pan's Labyrinth*. He also tenderly juxtaposes the antiquated beauty with some shocking scenes of modern violence and gore.

You'll see where the story in *Crimson Peak* is headed long before the characters do, but that's okay because it gives you time to lose yourself in del Toro's sumptuous Old Dark House.

DAVE ALEXANDER

## PANDORA'S BOOKS

### GOOSEBUMPS

Starring Jack Black, Dylan Minnette and Oakey Nash

Directed by Rob Letterman

Written by Dave Karger, Scott Alexander

and Larry Karaszewski

Columbia Pictures

Kid's movies come in two varieties: those that rise above their target audience to throw a few bones to adult viewers, and those that gleefully embrace their own immaturity. *Goosebumps*, for sorry to report, lands squarely in the latter category. There's not much here for nostalgic doomsdayer fans of yesteryear — apart from counting how many of author R.L. Stine's creepy creations you can recognize.

That said, your twelve-year-old will probably love it, if he or she isn't bothered by adult chinsiders who spit nothing more than bumbling caricatures (the useless cops, the creaky *Goosebumps* suit), consider personified that shit without justification (the paternalist pass from chicken shit to ladder with no explanation) and romantic hook ups devoid of chemistry. That's because essentially what we have is one long chase sequence with scores of misadventures and goofy, juvenile humor.

Zach (Dylan Minnette) and his mom leave New York City for small town America, following the death of Zach's father. The boy is unimpressed with his new digs, at least until he meets Hannah (Oakey Nash), the girl next door



One problem: Haverly's father (Jack Black) is a wanna-bee who forbids Zach from having any contact with his daughter. Zach thinks something more sinister is going on, and in his attempts to protect Haverly, he unknowingly releases a monster from one of his father's books. As it turns out, that's his neighbour's big secret; he's R.L. Stine, and the monsters in his books have become real, so he had to lock them inside their respective manuscripts. Of course, it's not long before all the children get out – with the help of vampire/vampire-slayer's dummy George – and are hell-bent on destroying the town.



The CGI monsters look good for the most part (the zombies, evil clown, giant praying mantis, among others, are sure to creep out younger viewers), but no one dies or is even seriously injured on camera, and there's no blood. This is a little horror at its softest and most palatable – and arguably most boring.

There was a real opportunity here to create a film that would work as both a kids' story and a fun piece of nostalgia for older viewers, but that would have required a much smarter script. Perhaps the monsters ate it.

MONICA KIRKLEN

## SPECTRAL MOTION

### PARANORMAL ACTIVITY: THE GHOST DIMENSION

Starring Chris J. Murray, Bret Sherer and Jay George  
Directed by Gregory Pridgen  
Written by Jason Pappas, Andrew Shuchman,  
Adam Rodwin et al  
Paramount

"For the first time you will see the activity" should be in the Bad Tinline Hall of Fame, if such a thing existed. Not only is it completely unimpressive, it undermines what made the franchise so effective in the first place: that you see the results of the paranormal activity and imagine the terrifying entity that's causing it.

But, as films go, it's no surprise that the makers are willing throw any oldscamers at the wall to see what sticks. That means a bunch of CGI spookies and some gimmicky 3-D, which ranges from fun to creepy to so cheesy you could dip a pretzel in it without it lifting over.

For no explained reason, the film breaks its own found-footage style in an opening scene that depicts cult members we've seen in previous sequels doing witch stuff with serious messiahs Kade and Kristi, here as predators. Then on to 2013, where we meet Ryan (Chris J. Murray) and Emily (Britt Shaw), and their young daughter Lulu (Jay George), as well as Ryan's brother Mike (Jim Murphy), who's staying with the family over the Christmas holidays, and barely friend Skyler



(Olivia Taylor Dudley) who's only function seems to be filling out a pair of short shorts.

Soon, Ryan finds a box of tapes and a modified camera that can view paranormal activity. When Lulu goes on an "imaginary friend," the usual ghostly shenanigans begin, at the same time, the men investigate the tapes and reveal more of the occult back story.

While the series arc is confusingly convoluted at this point, director Gregory Pridgen manages to wring some tension and outright scares from the 3-D opportunities – he sees through the ghost cam – that will remind Lowcraft fans of *The Ring*. The tentily-paced third act blows it, though, with lame digital demon and a trip into a ghost dimension that's a tamer version of the ones in *Insidious* and the *Parasymplores* remake.

Ghost Dimension is billed as the final installment in the PA series, and hopefully it really is the last time we'll see this activity.

DAVE ALEXANDER

## BELLES SPELLS

### THE LAST WITCH HUNTER

Starring Minnie Driver, Rose Leslie and Eliza Wood  
Directed by Breck Eisner  
Written by Cory Goodman, Matt Greenlee  
Cast: Ruth Shugart  
Samuel International

Between Guillermo del Toro's gorgeous *Crimson Peak* and the sixth *Paranormal Activity* movie, this past Halloween season *The Last Witch Hunter* was poised to satisfy those who prefer their spooks led to them through a profitable, high-budget, fantasy-adventure format. Unfortunately, the CGI battles shown throughout a three-hour plot with largely bloodless characters actually make this Hollywood McThriller more boring than anything else – a critical flare for a supernatural action flick.

The film opens on a pick at Viking considers

heaven-bred outlasting down a coven of witches responsible for the Black Death. Before the self-worshiping Kaulder (Jim Sturgis) can destroy the evil Witch Queen, she curses him with immortality. Fast forward to present-day New York City: witches and humans have forged an uneasy truce, with witchland being governed by a sort of gothic United Nations, and the agnostic Kaulder is backed by a secret priesthood of witch hunters who provide him with a witcher (termed to us as his "Dolan") to help him along. When Kaulder's newly minted Alth (Dolan) (Michael Caine) suddenly drops dead, Kaulder suspects a witch curse and sets out to investigate with the help of rookie Dolan

37 (Eliza Wood) and his new witchy friend Chase (Gemma Arterton) (Rose Leslie). Could this be a ruse to trap Kaulder? Could the Witch Queen still be alive? Are the answers to these questions too obvious to be spoken?

It's tempting to look for some trace of social commentary in a movie about witches, witch hunts are, after all, universally accepted as the

dark historical persecution of proper populations, predominantly women. Witches have become politically charged figures, but you won't catch so much as a whiff of that in *The Last Witch Hunter*, save for Kaulder's innocuous mention of the innocent witches burned in Salem past, the Salem witches were happily. Lack of satire aside, there's not much else in *The Last Witch Hunter* for horror fans to catch their teeth into, the scariest part of the film is the premise of a sequel and possible franchise. Good idea might be delighted at his one-liners and signature turn-of-phrase, but to anyone else, *The Last Witch Hunter* is just bad and terrible.

ANDREA SAMBASSI

The Hollow

## FUNGUS AMONG US

### THE HALLOW

Starring Joseph Monaghan, Josselyn Nevelevich  
and Michael McElhatton  
Directed by Colin Hanks  
On film by Colin Hanks and Felipe Marone  
PG-13: Midnight

Given your taste in remakes, I probably don't have to tell you that the fables of *The Hollow* are not the gossamer-winged, tinkling sort. Director co-writer Colin Hanks (and a second, creepy and F1-heavy debut reaches into the darkest corners of Irish folklore for its creatures, serving them up with healthy doses of body horror. Think the Brothers Grimm by way of David Cronenberg.



Genre of *Tormentor*: Joseph Monaghan stars as Adam, an artisanal whiskey work reverts states a move to the edge of a remote Irish forest with his wife Claire (Josselyn Nevelevich) and their infant son. The family is warned by hostile locals

that their presence will not be tolerated, the forest they are told belongs to "the Hollow" is unkillable for the monstrous exorcism of creatures that lurk in the woods. Adam won't be swayed, of course — there are shades of *Shrek* Dogs here — and soon he makes a disturbing discovery: a devil comes covered in an oozing, goateous fungus. Sorry, Adam, but your relationship with that fungus is about to get complicated.

If you're tempted to peg *The Hollow* as a quiet, slow-burn affair during its brooding first act, just give it a minute. Hanks' meticulously constructed a small way of confidence for the film, and he's anxious to drag them into the light (which murder takes hate, by the way). The film hops quickly from one shiffling exorcised cat piece to the next as Adam and Claire try to fortify their home and light all the creatures, but there are plot beats that make it anything but a straight-up sleep story.

*The Hollow* harvests its scares from a diverse range of subgenres, including mid-school creature features and folk horror. Hanks is a savvy storyteller,

sketch at delivering tension and atmosphere. He's also committed to practical FX; there's plenty of digital manipulation, but usually just to break the production's puppets, animatronics, prosthetics and gruesome makeup.

*The Hollow* misses some opportunities when it comes to character development and exploring its themes of the modern world encroaching upon the forest one. But it's a fast-paced, gorgeously shot and often scary addition to our legacy of don't-go-in-the-woods movies.

APRIL SHRELLINGS

## AVOID THE 'HOD

### TREMORS 5: BLOODLINES

Starring Michael Gross, James Kennedy  
and Jennifer Becker  
Directed by Don Michael Paul  
On film by M.A. O'Connell, C.J. Stedman,  
William T. Schwartz, et al  
Unrated

A fifth *Tremors* sequel coming 25 years after the original film seems about as likely as the dead from *Famously* (his becoming an action hero). But here we are in 2016 with *Tremors 5: Bloodlines* and Michael "Steven Ralston" Gross once again returning to the franchise as surmised Burt Gummer. Gross is the sole holdover from the first movie and the only actor from *Tremors* to appear in all five films (and the short-lived TV series). He's also the reason to watch *Bloodlines*.

To recap, we last saw Burt in the 2003 TV series (Gross played the character a precursor in the 2004

prequel), twelve years later he's the star of a low-budget survivalist reality TV show. Just as he gets a break new cameraman, Travis Walker (James Kennedy), he's approached by a South African to come overseas to help fight away discovered ghouls — the giant, voracious subterranean worms. Once there, Burt and Travis are joined by an obstinate leader, an eccentric helicopter pilot and some capable locals, including an attractive doctor named

Luce (Jennifer Becker), to destroy the ghouls and their flying "no-kicker" offspring. To spend a decade, Burt and Travis have to get creative with their extreme-kicker methods to save the day.



With four credited writers, it's no surprise that *Bloodlines* is an over-plotted movie that feels like a bunch of loosely related set pieces, including some laughably contrived dirt-biking action. Nor is it particularly surprising that the direction isn't very good, coming from the guy who wrote *Lake Placid*, *The Final Chapter*, and who clumsily opens the kitchen scene from *Jurassic Park*.

But despite all that, there's Burt. As always, Gross sets himself to tell audiences as the lovably paranoid gory-obsessed hunter, and here he gets to blast away at the juicy worms with reckless abandon. The South African setting is refreshing and allows the threat to go global and the CG worms look surprisingly good, especially as they dig out of the ground to unleash their prey.

*Bloodlines* couldn't have been better, but it could've been worse, and chances are a whole new generation of teenage boys will sneaker as of Burt spatters orange goo-bled guts across the savannah. Almost brings a tear to the eye.

DAVE ALEXANDER

## BLOOD ON THE SABLE

### BONE TOMAHAWK

Starring Karl Swaisd, Patrick Wilson and Matthew Fox  
Written and directed by S. Craig Zahler  
R:17+ (strongest)

The worst time is not under that you thought, that is the theme of S. Craig Zahler's *Bone Tomahawk* is a brilliantly understated take on the man-made-the-world subgenre that's equal parts *Die Hard* and *The Hills Have Eyes*.

When Dr. O'Dwyer (Josh Gammill) is abducted during a late-night end on the town of Drifted River, Sheriff Hunt (Karl Swaisd) rounds up a posse to get her back, set off in pursuit of what the men think is a group of vengeful Native Americans. The truth, however, is far more bizarre as they discover the cave-dwelling *Triophtes*, savages who developed a kind of cybernetic built around cannibalism and a frighteningly unique form of body modification.

Escalating in standard genre format, *Tomahawk* starts off fairly in horror territory before making an abrupt shift towards a quieter, more contemplative kind of film. The Triophtes disappear in the second act, leaving the men to face the brutality of the wilderness and the threat of their own weaknesses.

After (Patrick Wilson) and (Josh Gammill) starts the journey with a broken leg and a production towards morphine, Chucky (Richard Jenkins) The Code in the Woods is old enough to be everyone's grandfather (Bender) (Matthew Fox) World War Z, Lead is more interested in setting a blood feud with the Native Americans than muzzling anyone and that himself is simply worn down by life. By the time the men finally find the *Triophtes* civilization, they've been so whittled down by illness, the elements and one another that



the sudden turn back into horror as all the more punny and effective. Bolstering Zeller's superb script (which wisely opts for period-appropriate dialogue rather than slick anachronistic slang) are the performances of the ensemble cast, who are perhaps as convincing as a group of misbegotten-thirst-in-a-horror-film has been since *The Thing*. Definitely not for the casual fan, *Bone Tomatoes* is a top-notch look at how horror can be effectively woven into other genres to create unique, thought-provoking pieces that wouldn't be possible without an infusion of blood.

PRESTON FASSELL

## THE MAN BEHIND THE MAKEUP

### JACK PIERCE: THE MAKER OF MONSTERS

Written and directed by Stephen Taylor  
November Film Recordings

Given that he died poor and forgotten, any documentary reaffirming Jack Pierce's status as a makeup legend is welcome. After all, he created iconic makeup for 1950s Universal classics *Frankenstein*, *The Wolfman*, and *The Wolfman*. Whether *Jack Pierce: The Maker of Monsters* is the best documentary to secure that legacy is another question.

Pierce's story is worth telling. His Greek family (Jack was born Jesus Christos) emigrated to Los Angeles in the early 1900s. He became a cosmetics pick-of-lit-traders, a popular sponsor, stuntman, actor, then makeup artist. His work with Boris Karloff in 1931's *Frankenstein* made

him a superstar at Universal where he became head of Makeup. That would not stop him from eventually being replaced by Paul Westmore (who did Creature From the Black Lagoon).

The *Maker of Monsters* stretches to 11:40 minutes though, in addition to rehearsing bit-fall stories, such as how *Dracula* of *Frankenstein's* Elsa Lanchester disliked Pierce, and how it took him eight hours to apply Karloff's *Wolfman* makeup, we learn that he coached *Orson Welles's* *Brave New World* and also dabbled in non-horror stunts such as Jane Adams and Beaumont Newhall. Granted, it is part of Pierce's history, but are horror fans interested?

Writer-director Stephen Taylor's film is also hobbled by his lack of resources. He details Pierce's story using archival footage, newspaper clippings, promotional materials and period interviews but no talking heads. The only footage we see from Pierce's films comes from trailers. That's no surprise given that Universal already paid tribute to the man with the 25-minute DVD *Frankenstein: The Man Who Made Monsters: The Life and Art of Jack Pierce*. Available on the 2004 DVD *Wolfman* release, it is more succinct, lacks actual footage from the movies and features interviews with Pierce-influenced SFX gurus Tom Savery, Howard Deeger and Greg Nicotro.

What Taylor's documentary has is love and respect, interesting tidbits like an on-set footage of Karloff joking with Pierce, and a look at his ignominious post-Universal career. It is a sad end for the *Maker of Monsters* but also so when you realize that Pierce's "children" will live forever.

SEAN FLEMING



## OVERLOOKED, FORGOTTEN AND DISMISSED

### THIS ISSUE: LANCE MAKES HIMSELF AT HOME

#### GET A BAD RAP

#### HOUSE OF THE DAMNED

Faith Circle Filmworks



Your house is supposed to be a sanctuary from all the bad things outside. But then it always ends up on your street, or the road ahead cuts, that just gives you the creeps... In 1980, director Sean Szeles decided to make a horror movie with an all-black cast, set in the confines of a house where a demonic force threatened to kill a group of kids celebrating their friend's 21st birthday. Finally available on DVD, this made-mid-while hit features vicious demons, zombies and some of

the worst flipping ever recorded. Though it suffers from uneven lighting, which makes the action barely comprehensible at times, it's still a fun watch and a welcome throwback to the days of straight-to-video, cheap-as-hell movies. **Worst**

BODY COUNT: 11

TIME SPENT IN THE HOUSE: 53 minutes and 58 seconds

#### NAB MONSTER PARTY

#### HOUSE ON THE HILL

MYO Home



Back in the 1980s, Leonard Lake and Charles Ng became household names as it was revealed that they had killed between a dozen and 25 people in their San Francisco area home, viciously torturing and dismembering them while flooding some of their victims to fill the tapes and slowly. *House on the Hill* is supposed to be a visual documentation of their crimes but ends up being little more than a droning mess that follows some of their depravity without expounding upon any of the motivations behind it. The kills are lame and the gore is almost nonexistent but the most unfortunate part

is the fact that the actor depicting Lake looks like comedian Louis CK as he's kept expecting him to crack jokes instead of being...

WORST COURT: 12

TIME SPENT IN THE HOUSE: 34 minutes and 26 seconds

#### SPLIT-LEVEL PERSONALITY

#### HOUSE OF LAST THINGS

Revolver Group



Occasionally I watch a movie that makes me re-evaluate the decisions that led me to put it in the box as my player, such as *House of Last Things*. After the accolade decays of his son and the attempted suicide of his wife, a suburban mom reverts back to go to Italy for a vacation. He leaves his house in the care of a girl who makes her brother (played by *Breaking Bad's* RJ Mitte) and her boyfriend over, who become possessed by hallucinations of golf balls, apples and potato bellows, until they start

to develop apert personalities that gravitate towards kidnapping, suicide and cannibalism. Though it does get somewhat tedious in the end, it'd give you something to think about.

BODY COUNT: 4

TIME SPENT IN THE HOUSE: 85 minutes and 34 seconds

LAST CHANCE LANCE

## REISSUES



## TERRORTUBBIES

THE BROOD (1979) *Revy*

Starring Oliver Reed, Samantha Eggar and Art Hindle  
Written and directed by David Cronenberg  
Criterion

After launching his career in Montreal, David Cronenberg returned to his hometown of Toronto for *The Brood*, a chilly tale of anger and body horror that shows the Canadian director was already evolving into one of the country's most unique horror voices. Now available as a well-deserved, restored, 2K Blu-ray release from Criterion, the film is much more personal than his past work, exploring emotional violence at its most vivid and raw.

At his snowy, isolated Somerville Institute, Dr. Reginald (Oliver Reed) has pioneered "psychoplasma," a psychotherapy that aims reprogramming to physically manifest emotional trauma — mostly as畸形的 and growths on the skin. Frank (Art Hindle) clutches Reginald's techniques, have a much different effect on his ex-wife Nora (Samantha Eggar) when she attempts to gather

evidence to prove Somerville is a dangerous environment for his daughter Cindy (Cindy Hinds). Afraid she may lose her daughter, Nora's fury creates an army of delirious, snow-aust-dial creatures that crawl out to bite and murder the people she feels have caused her pain.

Made when Cronenberg was divorcing his first wife, *The Brood* is dominated by an atmosphere of emotional suffering, as Nora uses her healing treatments to lash out at her family (giving additional meaning to the title of Reginald's psychoplasma book, *The Shape of Rage*). Despite a more hokey

approach, Cronenberg still maintains the gothic biological terror of his earliest films, casting the evil brood themselves as weird, inhuman "monsters from the id," created in a fleshy, external womb hidden under Nora's dress. The creatures literally feed on their mother's paranoia as they pursue unsuspecting targets with mallets.

Boasting a decent budget and capable actors (including Cronenberg regular Robert A. Silverman, who stars the show as a vengeful, cancer-ridden ex-patient), *The Brood* is easy to recom-

mend as a more mature and confident effort than the filmmaker's earlier hits *Sisters* (1975) and *Rabid* (1977).

Criterion offers ample proof of this with its own brood of extras, including a new documentary about the movie and Cronenberg's early work (that includes Eggar and effects artist Rick Baker), a restored 4K transfer of the director's 1970 film *Crimes of the Future*, additional interviews from recent years and more.

Nut only does *The Brood* anticipate his true masterpiece such as *Videodrome*, it's also one of the few films to address the national nightmare that was fleeing to wear those ratty, damp and ugly 1970s kid's snowsuits.

PAUL CORPSE

## DYIN' FOR BRIAN

DRESSED TO KILL (1980) *Revy*

Starring Angie Dickinson, Nancy Allen and Michael Caine  
Written and directed by Brian De Palma  
Criterion

A flat Hollywood heimer doesn't get much bloodier or more baffling than 1980's *Dressed to Kill*. Attacked by feminists even before its release due to its graphic depictions of violence against women, that backlash only made it a bigger hit for writer-director Brian De Palma (Cine). And with its depiction of — spoiler alert — a transgender killer, it continues to stir controversy in a time when Caitlyn Jenner is a *Vanity Fair* cover girl. TV star Angie Dickinson (Patricia Blaney) plays Kate Miller, a sexually frustrated New York housewife who is murdered by a straight razor-wielding blonde in sunglasses at her sex afternoon (and with a stranger Prostitute: Liz Blake (Nancy Allen) watches as her die and smashes the killer's blade away. Soon after, she teams up with Kate's son (Keith Gordon, *Dressed*) to track the killer and clear her of suspicion in the eyes of the police.

*Dressed to Kill* is a fever dream of uncomfortable eroticism and fetishistic violence, or fetishistic eroticism and uncomfortable violence. Take your pick. It opens with Dickinson masturbating in the shower — a scene set to Pina Bionardi's sensuous score — before morphing into a violent rape fantasy that Kate has while letting her husband pump away at her. It is no surprise that the confusion of sex and violence resulted in both a litig and success.

It would be easy to dismiss *Dressed to Kill* as misogynist (Kate is unfaithful and therefore must die). But there's a cracker, more complex take on sex here that makes the film fascinating instead of revolting. Combine that with an Angelo-worthy death scene (Kate's murder in an elevator is as shocking as Janet Leigh's *Psyche*





shower death), and *Dressed to Kill* becomes an important addition to the Criterion Collection.

The film is presented uncut, with a new De Palma-supervised 4K digital transfer. Among the extras, there is a new interview with De Palma conducted by fellow filmmaker Noah Baumbach and art director Stephen Seidman who produced the film's iconic poster (as well as those of *The Fog* and *Escape From New York*). All told, Criterion has put together a – sorry – killer package.

SEAN PLIMMER

## ROUND AND ROUND WE GO

### THE SENTINEL (1977) Video

Starring Christine Ebersole, Chris Sarandon and Ava Gardner  
Written and directed by Michael Winner  
Screen Factory

As defined by novelist Chuck Palahniuk, cycle horror is a subgenre that deals with characters "trapped by an established cycle of events that doom and destroy." According to Palahniuk, these films point to the inevitability of our own death, but we like to see the protagonists suffer (or even die) because it means the rest of us can go on living.

One of the defining lines of this tradition, 1977's *The Sentinel* follows Alison Parker (Christine Ebersole), a heartwarming model and commitment-phobe – a sick joke of a trait for any character trapped in a cycle movie – who receives info in a horrific Brooklyn brownstone, that also happens to be a gateway to Hell. After a series of increasingly bizarre events, we come to realize Alison is being forced into the role of sentinel, a bloodless job that involves spending your remaining days sitting blind by a window, ensuring that no demons escape from Hell.

Featuring an unusually colorful supporting cast (including Martin Balsam, John Carondeau, Jeff Goldblum, Burgess Meredith, Christopher Walken and Eli Wallach), *The Sentinel* is at its best when writer/director Michael Winner (Death Wish) leaves the convoluted back story behind and lets legendary makeup artist Dick Smith work his magic. Highlights include Alison's bloody confrontation with her dead father and a finale that plays like a carnal massacre of *Rosemary's Baby*, *The Exorcist* and *Goldfinger*. *Shouldn't Play with Dead Things*.

In addition to the obvious cycling of the narrative, *The Sentinel* relies heavily on a kind of creative cycling (or recycling). Jeffrey Karwiz wrote the novel at a time when horror adaptations such as *Rosemary's Baby* and *The Exorcist* were



*The Sentinel*

achieving full-blown blockbuster status, and he borrows liberally from both. Pushing cycling to the limit, the film ends in roughly the same place that *Rosemary's Baby* begins.

As always with Winner, the visuals in *The Sentinel* are alternately striking and sloppy, but Screen Factory delivers an excellent HD transfer. Extras include a variety of stills, TV spots, the theatrical trailer, an interview with assistant director Ralph S. Singleton and three audio commentaries. The biter is especially apt, as it will force those trapped in the cycle of *The Sentinel* to play this film again and again and again.

JONATHAN DOYLE

## RUBBED THE WRONG WAY

### THE GOOSEB (1980)

Starring Cyl Hayman, Malcolm Stoddard  
and Angela Phoenix  
Directed by Catherine Breughnot  
Written by Gail Posky

### THE OUTING (1987)

Starring Deborah Winters, James Faxon  
and Barry D. Bursick  
Directed by Tom Selley  
Written by Warren Chancy  
Screen Factory

One of the odder Screen Factory double features is this pairing of the zombie British killer film *The Gooseb* with *The Outing*, a silly American perverse feature that is an edited version of another film called *The Lamp*. More on that shortly.

*The Gooseb* stars Donald Pleasence's daughter Angela as a mysterious (and creepy) pregnant woman who ingratiates herself into the home of Alan

and Kate Marlow (Malcolm Stoddard and Cyl Hayman), a loving couple with several children. The woman gives birth in their home, then disappears, leaving behind her newborn daughter. The Marlows name her Bonnie and adopt her.

But, one by one, the Marlows' own kids start dying. The only commonality is Bonnie's presence. Alan suspects Bonnie is responsible, but Kate refuses to believe it.

Director Catherine Breughnot eschews dramatic death scenes à la *The Shining* to focus on family dynamics. Stoddard and Hayman are convincing as an affectionate couple, and while we see the story mostly through Alan's eyes, it's through Kate that the narrative's full tragedy blooms. How can she possibly think of her child as evil? It's an unanswerable question, making *The Gooseb* as well as horrific.

*The Outing* is also odd and horrific, albeit not in good ways. As mentioned, it's an edited version of *The Lamp*, a horror parody about a group of teens who stay after hours of a museum and get slaughtered by an evil game. *The Lamp* was released to mostly good reviews internationally, but the comedic elements were cut for North America, leaving it into a more conventional horror film.

And "conventional" is a good word for *The Outing*. While nostalgia attaches itself to any movie given enough time, nostalgia can't polish a bad, even if it's shaped like a magic lamp. The effects, especially surrounding the lamp, are barely there, and the game (or deed) is too rabby to be truly menacing. Typical teen hunks and gratuitous nudie punctuate the occasionally creative kills, but it's not enough to make *The Outing* fun enough to stay in to watch.

SEAN PLIMMER





Color Dweller

## THE WIZARD OF OZPLATATION

### TURKEY SHOOT (1982)

Starring Steve Railsback, *Black History* and Michael Crichton  
Directed by Bruce Timm  
Written by Jon Savage, Neil G. Mink,  
George Schenk, et al.  
Severe

Vietnam Depilation producer Antony Gennaro knows how to deliver. With *Turkey Shoot*, the producer behind such Aussie genre pics as *Theo*, *Strong Believer* and *Pickie* delivered a film that's slick, briskly paced and packed with the standard bloody elements of the era (guns, explosions, nudity).

Set in 1930, *Turkey Shoot* begins when political activist Paul (Steve Railsback, fresh off *The Slave Ship*, lippy knock-knock seller *Chris* [Chris Hussy] and "whorish" Jennifer [Lynda Stone] arrive at a re-education camp and quickly witness a variety of atrocities inflicted upon attractive inmates by sadistic overmen, especially Chief Guard Ritter (a gleefully sadistic Roger Ward).

Paul tells the camp commandant he won't be broken, but his chances seem slim when watching political elites select him plus four inmates for a special hunt. The hunters include a psychotic bitch who uses a customized crossbow like she's Rambo, a pompous elf, and a two-man tag team consisting of a slick Spornard and his trusty toe-kicking mutant (a hair WWE wrestler-hair something else, seemingly needle-dropped from H.G. Wells' *Island of Dr. Moreau*).

Director Brian Trenchard-Smith (*Blair Witch*, *Dead End Drive-In*) juggled a reduced shooting script, shrunken budget and highly incohesive castive executive producer David Henkenings (Blow Job).

Tooled, and managed to construct what he terms a comic book exploitation shocker with Fuld gore. Hurtless and headless are amputated, bisected, hacked with machetes, blow up and run over.

Railsback says he signed on to what was supposed to be a more political film with deeper character back stories and conflicts, but the end product is a stranger distillation of all the right jazy bits one expects in a Chinese production. Railsback gives the film needed gravitas and effects Hussy's perpetual "Good Lord, what am I to do?" stage, while the villains are gleefully mean and get their nasty consequences. That May's disappointed scene suggests the archive was replaced a day into scoring with a small synth set-up, but John McLean's cinematography and Alan Lake's editing are superb, giving the finale both production value and great kinetics.

Schenk's release boasts a crisp HD transfer, director commentary, and almost 90 minutes of extended and easy frank interviews from the 2000 documentary *Not Quite Hollywood*, making this a must-have for Ozplation connoisseurs.

MARK R. NISAN

## PUT ON SOME POPCORN

### CELLAR DWELLER (1988)

Starring Deborah Moffette, Brian Robison  
and Yvonne De Carlo  
Directed by John Carl Buechler  
Written by Cee Mandel

### CATACOMBS (1988)

Starring Timothy Wall-Peters, Laura Schaefer  
and Jeremy West  
Directed by David Schmoeller  
Written by David Schmoeller and B. Barker Price  
Severe-Popcorn

Thank hell for Screen Factory. Screen Factory's horror wing keeps unleashing these fun B-movie double features, perfect for a popcorn and booze-fueled evening. Lately they've been digging around the Empire Pictures catalogs. Producer Charles Band's film factory churned out dozens of these re-budget chills in the latter half of the '80s, among them *Color Dweller* and *Catcombs*.

*Color Dweller*'s wordless prologue, seen cartoonist Cee Childress (Re-Armist's Jeffrey Combs) conjure the title character of his *Color*.

*Dweller* horror comic after consulting an eldritch volume called *Curses of the Ancient Dead*. Childress dies setting fire to the house in an attempt to kill the creature, and 30 years later, the rebuilt dwelling has become an artist's colony.

Against the objections of colony member Mrs. Briggs (The *Masters* Yvonne De Carlo), cartoonist Whitney Taylor (Deborah Moffette) wants to reinvent *Color Dweller* for a new generation. You can see where this is headed: Whitney consults said eldritch volume and soon the *Color Dweller* is running rampant once more.

Credit Combs, a decent creature and a clever script by Cee Mandel (*Clair's Play*)—which poses him at art world pretentiousness and channels the galleons humor of EC horror comics—for the B-movie blast. The film also packs a punch through the bromage with a happy ending that suddenly weers straight into hell.

Then there's *Catcombs*, which involves hell from its first frames when the brothers of the medieval Italian abbey of San Pietro on Valle attempt to exorcise a possessed abbot. The creature roasts and its host is bricked up alive within the abbey walls. Rush forward to the present and American school teacher Elizabeth (Laura Schaefer, *Ghost Town*) is visiting the premises, although her presence disturbs the all-male brotherhood. You can see where this one is going too: the possessed abbot escapes his bonds and infects the abbey with his evil.

The collapse of Empire Pictures prevented *Catcombs* from being seen for many years, a fact revealed in director David Schmoeller's fascinating commentary. While its script problems are evident, including a sluggish, underwhelming ending, it boasts good performances, provocative imagery and some surprisingly artful dialogue. More serious than *Color Dweller*, pair it with wine to the former's popcorn.

SEAN PLUMMER



# THE LATE-NITE ARCHIVE

PICK *A Touch of Death*

by Paul Curcio

**T**hough seemingly back to play the doofing but troubled forces of a series of Edgar Allan Poe adaptations throughout the 1960s, Vincent Price took a brief time out to star in the horror anthology *Twice Told Tales* (1963), featuring a trio of vignettes adapted from the work of another well-known American author, Nathaniel Hawthorne. Though not as well regarded as the classic Poe scores, there are some standout moments in the film, including the fascinating "Rappaccini's Daughter" segment, in which Price plays a botanist whose interest in his daughter's sweetest and deadly night plants risk in a most unhealthy way. Also featuring demonstrations of "Dr. Hecchooper's Experiment" and "House of the Seven Gables," *Twice Told Tales* makes the jump to the ray this month, courtesy of Kino.

Based on Hawthorne's 1844 short story of the same name, "Rappaccini's Daughter" sees Price as an overly protective parent who isolates his child Beatrice (Joyce Taylor) with the poison of a rare plant. By doing so, he's made her very touch deadly — just brushing against a flower or insect causes it to glow purple and emit dark smoke until it ultimately turns to dust. That causes problems for handsome student Giovanni (Jeffrey Hasty), who falls in love with Beatrice while walking in her father's garden, making conversation with her though her open labors window. On realizing Giovanni's intentions, Rappaccini first warns the young man that he'll never be able to experience the girl's embrace, but finally relents to their obvious affections. He teaches the only thing to do is break out Giovanni and give him the same treatment, so that the young couple can only be with each other.

Despite a low-budget acting and some inept pacing, "Rappaccini's Daughter" is the highlight of the film, at least thematically. Playing around with twisted allusions to the Garden of Eden and original sin, it's a tale of corrupted morality, in which Rappaccini be-



comes obsessed with his daughter's sexuality after being forbidden by his wife's inhibitions. By making Beatrice literally untouchable, it becomes clear that her father would rather doom her to a lonely, isolated life than give her even the slightest opportunity to follow in her mother's footsteps. Even when he ultimately decides to let Giovanni be with his daughter, Rappaccini effectively becomes her poisoner — he has first spoiled over any potential relationship.

There are some obvious forbidden stirrings here, as Beatrice struggles against her father's insidious methods to control her body and restrict her sexual freedom. But this segment of the film also goes one step further, implying the real reason for Rappaccini's experiments is so he can save his daughter for himself. The film doesn't shy away from incestuous overtones that hearken back to the father-daughter relationship in sci-fi classic *Forbidden Planet* (1956),

in which Morbus (Walter Pidgeon) keeps his daughter Atara (Jane Francis) hidden away on a desolate world without any other human contact, essentially guarding her innocence.

"Rappaccini's Daughter" is also similar to oth-

er mad scientist lens, right down to the familiar warning about disregarding human compassion in the face of scientific achievement. But what makes this segment of *Twice Told Tales* different from many horror films of the time is its exploration of immortality and sin within that context — Price's character is a scientist who's more interested in chasing out puritan morals than in superseding God in the laboratory. In many ways, Rappaccini's approach also anticipates the moral universe of the slasher film, where sex and sin bring death, and only the pure of heart get to survive to do battle with the forces of evil.

Hawthorne would explore these ideas further in his classic novel *The Scarlet Letter* (1850), but that story was ultimately more about redemption. More appropriately, for a horror story like "Rappaccini's Daughter," things turn out much more tragic for Beatrice than A-membrated heroine Hester Prynne. In this case, the mad scientist's unethical methods inadvertently cause him to lose both of the women in his life, a harsh lesson that gives the film adaptation its ultimate weight. Similar to the ironic endings in the film's other featured tales, Rappaccini realizes his attempts to preserve Beatrice's innocence are a double-edged sword — and that's a message even Hawthorne thought bears repeating.



# IT CAME FROM BOWEN'S BASEMENT

R



DRIVE-INS, DELETE BINS AND OTHER SINS

## Bowen Sees Dead People (Maybe)

by John W. Bowen

**M**y first instinct is to describe *Messiah of Evil* as a wonky, meandering little amateur boutique of Let's Raze Japan to Death (Lemmy and Carcass of Souls, marauded rather overtop in Denis Argento, antedated with a ladle of *Night of the Living Dead* and an insouciant hint of *Live Flesh*) served cold on a bowlful bed of *Twilight Zone* pasta, and and, and... but I won't, lest some wrathful editor who's not with this whoppin' stick. As one of the film's supporting characters says, "It's not that I care. It's just that I'm scared." We've all been there, haven't we? Then again, fuck 'em—I'm gay! I mean.

Following an opening sequence in which a dying man stumbles through the streets of a coastal Occitanian town, our heroine Arletty (Jeanette Holtz), now confined to an asylum, brings us up to speed in voice-over. Seems she was looking for her artist father in real-time Java after his letters became steadily more bizarre, then stopped altogether. We now jump back to her arriving in the regrettably deserted frontier to find Dad's dips (seasoned with half-completed murals of cinema figures) but otherwise devoid of Dad himself.

Pursuing her journal entries—in which he describes exploring empty streets and increasingly weird encounters with local citizenry and animals—Arletty initially concludes he's lost his shit but she soon has some odd experiences of her own (no spoilers here) that suggest her father may have been onto something. She looks up with a trio of travellers at a nearby hotel, amongst playback Thoms (played up comic and meta-gay film star Michael Gasser playing decidedly against type) and his hot companions Lucre (a queen) and Isidore (Pier in *Right prior-poster Andre Ford*) and Tim, whom Thom describes as "half-woman, half-child, half-wolf" (the delightfully misquoted Jay Byrg). The foursome is given the usual Get the Fuck Out While You Can speech by Stashed Jesus Crazy Drunk Guy/Con-



slyer, to which they respond in *Equally Standard Fashion* by Staying the Fuck Put, and soon enough they're under attack by hordes of cinematic zombie types who may be the undead. Or maybe not. Does it matter? It's *Blatant* of too late.

Logic be damned—*atmospherics* rule supreme here. The colour scheme is mostly as over-the-top as any Argento film, and whether we're indoors (or out), we hear what howling street constantly but no one's hair moves. And to put it mildly, everybody in this thing is sketchy on fuck and nobody seems to mind much, seriously even our heroine is an odd broad, and her would-be boyfriend is ailing around Thom, well, we'll see. Hence, when things start going batshit they tend to go extra batshit just to register with the "regular" folk (those poor school folk using way more choice than Jesus this month? Yeah, that's a real coincidence.) True to that aesthetic, things sometimes just seem to happen because the filmmakers decide they need to. For instance, wouldn't it be all really 'Y' mean, if post-waders 'n' shit if Thom got killed in a movie theatre? But, how to set that up credibly? Nay, just have

Thom tell her to go. Hilar. "Why don't you go to a film (pronounced 'fil-ee') like, 'A what?' film. 'A woooo.' Her: "Oh a stool?" And, done deal. It all gets a long way toward finding *Messiah of Evil* a deceptively European vibe, mentally, so many real requisites and idiosyncrasies could be explained away as a matter of heliograph translation, but this is every inch an American film. I guess. Eurotrash is where you find it.

Know what's even stranger? The pedigree of the film is husband-and-wife creative team Wilford Bragg and Gloria Katz, who show writing and producing credits and are rumored to have traded off structural duties, although only Bragg is credited. (And the wild card "seniority") Film school sweethearts, they co-wrote the *American Gothic* screenplay for George Lucas, which was released the same year as *Messiah of Evil*, albeit to significantly bigger box office and critical acclaim. The pair subsequently collaborated with Lucas again on *Indiana Jones* and the *Temple of Doom* and later wrote budget studio flops *Bad Influence* and *Now and the Next*.

Verdict: releases of *Messiah of Evil* continue to float around but Code Red's Blu-ray of the director's cut is hot and away your best bet, so you should probably... hey, what's that noise? Uh oh, I think that's Morose cawing *Overlords* again with the whoppin' stick (better get the hell out of my basement while the hell-pet is good).



he sees you when you're

# SLEEPING

GET 30% OFF HORROR EBOOKS  
PROMO CODE **RMP1512**

Sale exclusively at  [samhainhorror.com](http://samhainhorror.com)

Also available at:

amazon.com

BARNES  
& NOBLE

**ROCKABILIA.COM**  
YOUR MUSIC MERCHANDISE SOURCE

**OVER 100,000 ITEMS FROM YOUR FAVORITE  
BANDS, MOVIES & TV SHOWS**

T-SHIRTS • GEAR KIT TRIPS • HENSHIRE • JACKETS  
LEAD SLEEVES • CREWNECK SWEATSHIRTS • HATS  
WOMEN'S FASHION • BATHWEAR • BUTTONS  
HEADERS • JERSEYS • PANTS • MITCHES • STITCHES  
TOYS • BACKPACKS • BARS • POSTERS • FLAGS  
FOOTWEAR • JEWELRY • KEY CHAINS • WALLET  
LIMITED EDITION COLLECTIBLES • AND MORE

OPEN YOUR  
MIND  
BEFORE YOUR  
MORTGAGE  
MILITE.

AMERICAN  
HORROR  
STORY



MISFITS



**2008-2009** **2009-2010** **2010-2011** **2011-2012** **2012-2013** **2013-2014** **2014-2015** **2015-2016** **2016-2017** **2017-2018** **2018-2019** **2019-2020** **2020-2021** **2021-2022** **2022-2023** **2023-2024** **2024-2025** **2025-2026** **2026-2027** **2027-2028** **2028-2029** **2029-2030** **2030-2031** **2031-2032** **2032-2033** **2033-2034** **2034-2035** **2035-2036** **2036-2037** **2037-2038** **2038-2039** **2039-2040** **2040-2041** **2041-2042** **2042-2043** **2043-2044** **2044-2045** **2045-2046** **2046-2047** **2047-2048** **2048-2049** **2049-2050** **2050-2051** **2051-2052** **2052-2053** **2053-2054** **2054-2055** **2055-2056** **2056-2057** **2057-2058** **2058-2059** **2059-2060** **2060-2061** **2061-2062** **2062-2063** **2063-2064** **2064-2065** **2065-2066** **2066-2067** **2067-2068** **2068-2069** **2069-2070** **2070-2071** **2071-2072** **2072-2073** **2073-2074** **2074-2075** **2075-2076** **2076-2077** **2077-2078** **2078-2079** **2079-2080** **2080-2081** **2081-2082** **2082-2083** **2083-2084** **2084-2085** **2085-2086** **2086-2087** **2087-2088** **2088-2089** **2089-2090** **2090-2091** **2091-2092** **2092-2093** **2093-2094** **2094-2095** **2095-2096** **2096-2097** **2097-2098** **2098-2099** **2099-2100** **2100-2101** **2101-2102** **2102-2103** **2103-2104** **2104-2105** **2105-2106** **2106-2107** **2107-2108** **2108-2109** **2109-2110** **2110-2111** **2111-2112** **2112-2113** **2113-2114** **2114-2115** **2115-2116** **2116-2117** **2117-2118** **2118-2119** **2119-2120** **2120-2121** **2121-2122** **2122-2123** **2123-2124** **2124-2125** **2125-2126** **2126-2127** **2127-2128** **2128-2129** **2129-2130** **2130-2131** **2131-2132** **2132-2133** **2133-2134** **2134-2135** **2135-2136** **2136-2137** **2137-2138** **2138-2139** **2139-2140** **2140-2141** **2141-2142** **2142-2143** **2143-2144** **2144-2145** **2145-2146** **2146-2147** **2147-2148** **2148-2149** **2149-2150** **2150-2151** **2151-2152** **2152-2153** **2153-2154** **2154-2155** **2155-2156** **2156-2157** **2157-2158** **2158-2159** **2159-2160** **2160-2161** **2161-2162** **2162-2163** **2163-2164** **2164-2165** **2165-2166** **2166-2167** **2167-2168** **2168-2169** **2169-2170** **2170-2171** **2171-2172** **2172-2173** **2173-2174** **2174-2175** **2175-2176** **2176-2177** **2177-2178** **2178-2179** **2179-2180** **2180-2181** **2181-2182** **2182-2183** **2183-2184** **2184-2185** **2185-2186** **2186-2187** **2187-2188** **2188-2189** **2189-2190** **2190-2191** **2191-2192** **2192-2193** **2193-2194** **2194-2195** **2195-2196** **2196-2197** **2197-2198** **2198-2199** **2199-2200** **2200-2201** **2201-2202** **2202-2203** **2203-2204** **2204-2205** **2205-2206** **2206-2207** **2207-2208** **2208-2209** **2209-2210** **2210-2211** **2211-2212** **2212-2213** **2213-2214** **2214-2215** **2215-2216** **2216-2217** **2217-2218** **2218-2219** **2219-2220** **2220-2221** **2221-2222** **2222-2223** **2223-2224** **2224-2225** **2225-2226** **2226-2227** **2227-2228** **2228-2229** **2229-2230** **2230-2231** **2231-2232** **2232-2233** **2233-2234** **2234-2235** **2235-2236** **2236-2237** **2237-2238** **2238-2239** **2239-2240** **2240-2241** **2241-2242** **2242-2243** **2243-2244** **2244-2245** **2245-2246** **2246-2247** **2247-2248** **2248-2249** **2249-2250** **2250-2251** **2251-2252** **2252-2253** **2253-2254** **2254-2255** **2255-2256** **2256-2257** **2257-2258** **2258-2259** **2259-2260** **2260-2261** **2261-2262** **2262-2263** **2263-2264** **2264-2265** **2265-2266** **2266-2267** **2267-2268** **2268-2269** **2269-2270** **2270-2271** **2271-2272** **2272-2273** **2273-2274** **2274-2275** **2275-2276** **2276-2277** **2277-2278** **2278-2279** **2279-2280** **2280-2281**

© 2000 Blackwell Science Ltd *Journal of Internal Medicine* 247: 103–110

**OCCULT DETECTIVE**  
Mike Mignola, Christopher  
Golden and Patrick Reynolds  
Dark Horse

Mike Mignola and  
David Stewart  
Dark Horse

Mike Mignola, John Arcudi  
and Jonathan Campbell  
Dark Horse

Mike Mignola, Scott Allm  
and Alex Haskins  
Dark Horse

The Panel  
and John Galloway  
Dark Horse

Frank Miller, John  
and Brian Ching  
Dark Horse

# BLOOD IN FOUR COLOURS

BY PEDRO CASTELLO

In 2012, comic writer/artist Mike Mignola teamed up with novelist Christopher Golden for Joe Golem and the Shrouding City. The illustrated novel saw occult detective Simon Church and his sidekick, Joe Golem, solve supernatural crimes in a Manhattan submerged in 30 feet of water, the results of rising sea levels and devastating earthquakes.

Mignola and Golden are joining forces once more, along with artist Patrick Reynolds, to bring the adventures of the mysterious Golem to comics this month. Joe Golem: Occult Detective is a five-issue Dark Horse series that delves further into the world built in the original story, with new adventures and deathly threats.

"From the moment Mike first suggested we take this concept and turn it into a novel, we both knew we'd eventually do a comic version," says Golden. "He wasn't in a hurry—that was key."

In the new stories, Simon and Joe are investigating the disappearance of several children from the clime of Lower Manhattan, who appear to have been switched by some kind of interdimensional creature. At the same time, Joe continues to have dreams in which he is the mythical clay Golem, created to hunt witches. Are these just random dreams or clues to his past?

This isn't the first time Mignola and Golden have transferred one of their novels to comics. In 2010, the duo successfully ported their 2007 illustrated novel *Skulltime*, or The Slaughtered Tin Soldier and the Vampire into a string of original comic series. As with *Skulltime*, the creators were careful to make Joe Golem: Occult Detective accessible for those who hadn't read the book.

"It's built to be read as a first exposure to the character—but at the same time, those who've

read the novel will see more of the texture right away," explains Golden. "The dynamic between Joe and Simon is quite a bit different from the way it appears in the novel, but you'll learn right away that there is a reason for that. Simon is a flawed man, and you'll see his flaws run deeper than the novel revealed. In some ways, he has Joe on a leash. And at some point, Joe will realize that."

Joe's past will continue to be explored in the comics, revealing him to be particularly enigmatic and original.

"He's a regular Joe, of course, hence the name, but he's also so much more than that," emphasizes Golden. "He's a guy whose memory only goes back so far, but who has visions and dreams in which he is an actual golem, a creature made of stone and earth, who was created by a sorcerer to protect a small Cornish community from a band of witches. He's a human being, looking for love and purpose in the world and trying to get out from under the paternal influence of his mentor, but he's also a hard-boiled guy who is always willing to put himself in harm's way if it will keep someone else safe. He may not be sure if he was always a man, but he's damn sure what kind of man he is now."

Joe's dreams give us the opportunity to witness some good old-fashioned monster mayhem, as the Golem is frequently seen engaging baby-killing witches or bloody battles. But the monsters, vividly brought to life by Reynolds, are



Joe Golem takes place in a New York City under 30 feet of water

not solely limited to dreams, as the supernatural creatures hunting in the Manhattan canals are quite real.

"Lower Manhattan has been underwater for 40 years by the time of our first issue, and it was vital that we had an artist who could do the architecture but also had the imagination to give us the bridges and crossings and canals and platforms the script calls for," says Golden. "As soon as we focused on Patrick, we knew it was time for Joe Golem to come to comics of last."

As to whether there are more comic adventures in store for Joe, Golden wastes no words: "There damn well better be!"

FOLLOW PEDRO ON TWITTER @PDCASTELLO





**Hellboy is undeniably** the jewel in Dark Horse's rather large crown and it was definitely a risk when creator Mike Mignola decided to kill off the character a few years back. We all know it was unlikely the Hellgreen would stay dead, but his appearances have been mostly relegated to flashbacks ever since, except for Hellboy in Hell, the misadventures of a post-dead Hellboy wandering through the damned underworld encountering strange entities and telling old stories. The latest issue, *The Mounds of Pluto Part Two*, sees Hellboy confront his hell-sister, who has summoned the ancient Furies to avenge her murder of their brothers and uncle. Like most Hellboy stories, however, things aren't quite what they appear. Mignola is doing some of his finest work on this series, and it helps that he's chosen to write each issue count, adding vital pieces to the larger Hellboy mythology instead of just coasting on the character. It's this integrity that continues to make Hellboy, and the wider Mignolaverse, that much more unique in the industry.

**Despite Hellboy's death**, the B.P.R.D. has managed to carry on just fine without him. That's lucky for Earth, since the storyline of the last couple of years has seen the planet invaded by all sorts of monsters and demonic entities. B.P.R.D. #135 marks the start of the final "Hell on Earth" story arc, so it's not the best starting point for new readers (though there's a great two-page summary drawn by reader Matt Strickben at the end of the issue). Characters prepare themselves for the final conflict with the Black Plagues and take stock of the weapons at their disposal.



Artist Laurence Campbell contributes some nice monster eye candy when a giant, bat-like creature attacks a small vessel. But as much as I've enjoyed this saga, I'm glad we're heading for a resolution as I think they've tired of all they can from this scenario. Plus I'm looking forward to what they'll dream up next.

**While the war** has been raging across the planet, Abe Sapien has been doing some soul-searching, trying to uncover the connection, if any, between himself and some of the hostile creatures popping up everywhere. Abe Sapien has been a good companion book to B.P.R.D., focusing on the effect the war has been having on society and individual characters.

This self-contained issue gives us a flashback to Abe's Victorian life as Lingard Everett Galt, and his involvement with a secret cult of fish-worshippers. It's a nice change of pace, but like many self-contained Mignolaverse comics, it's no more than a throwaway. It's a further revelation of Abe's past that will undoubtedly have some resonance to his future.



**Of course**, there's more to Dark Horse than Mignola titles, for instance Eric Powell's *The Goon*. After a fantastic game-changing run of issues, the latest entry is a fun, Halloween one-shot as the Goon and Friends visit the Theatre Blanche, a haunted carnival overseen by the clown demon Zombo. There they meet up with old nemesis Rod Dillie, who's hoping to bid their souls to the infernal circus for eternity. If you've never read *The Goon*, this is a good sampler, as it's filled with the series' trademark dark humor, violence, sex, and monsters, as well as the usual gorgeous art by Powell. For the regular fan, it's a fun brother after a string of heavy issues.



**If you like your horror** with some adventure, Dark Horse also has a good selection of Conan books, such as *Conan the Avenger*. Conan may not be the first name that comes to mind when one thinks of horror, yet he's regularly battling the occult, evil wizards, ghosts, zombies and monsters of

all sorts, some #10, for example, features an evil witch named the Snake Woman, who is manipulating a female warrior into fighting Conan. This is all a prelude to the zombifying of a protagonist. Love conflict creatures from what appears to be outer space. There's a certain unpredictability to Conan stories, as they're constantly changing settings and supporting characters. As such, there's a freedom to create any kind

of threat imaginable without having to provide a detailed back story or justify their existence. Shit just happens and we all benefit.



# NINTH CIRCLE BOOKS

## SCREAM: CHILLING ADVENTURES IN THE SCIENCE OF FEAR

Margie Kerr  
PublicAffairs

Sociology is often misanthropized by the mainstream—it's a social science that concerns itself not only with what people do, but how they decide meaning to their behavior. It asks the questions that send the kind of data you can't get from interviews or a controlled lab setting, and so sociologist Margie Kerr spent two years immersing herself in various forms of fear before presenting her findings in *Scream: Chilling Adventures in the Sciences of Fear*. A well-illustrated horror fan and thrill-analogy child-headed, the author's research had her investigating fear in many forms, from visiting haunted houses to jumping out of a plane, and her experiences presented in this book are both entertaining and fascinating.

Participant observation is key to sociological inquiry, and Kerr does her homework along with her homework—the book lists the many haunted attractions she checked out.

Should you want to duplicate her research: Parts 1 and 2 at *Scream* cover the physical and psychological aspects of the thrill-freaks phenomenon, from the stomach-dropping delight of roller coasters and the daredevilery of skydiving to haunted towns and campsites. Parts 3 and 4, however, take a decidedly darker turn as Kerr confronts dangers where the peril is arguably real. It's in these fascinating accounts of her visit to Japan's famous suicide forest and the haunted streets of Bogotó that the author admits to being terrified to the point of tears and skepticism, and offers her most profound observations on the multifaceted appeal of fear, both real and simulated.

What's great about *Scream* is that it goes deeper than typical accounts of the psychology of the horror fan; Kerr notes that most academic study of fear focuses on the negative aspects—how cultural anxieties are used in political propa-

ganda and how primal fears are exploited to sell national goods. It's the kind of thing horror fans are accustomed to having to defend to non-horror fans only to be met with blank expressions, so it's comforting to see the subject treated with the rigor of an academic combined with the openness of a fellow fan. The downside to sociological inquiry, however, is that these questions tend to lead to more questions rather than answers, which is the case with *Scream*. Don't let that deter you, though. *Scream* is just like a great haunted house tour, where the journey is far more fun than the destination.

ANDREA SUBIASATI

## GHOSTS: A HAUNTED HISTORY

Lisa Morton  
Reaction Books

Who doesn't love a good ghost story? It's apt that *Ghosts: A Haunted History* being a non-fiction book about ghosts in cultures new and old, author Lisa Morton has compiled several pertinent spooky stories to analyze why things that go bump in the night affect us so much. Although Morton does not explicitly state her argument for or against the existence of ghosts, she diplomatically suggests reasons why the idea of spirits is such an appealing (and very human) thing to want to believe in, despite it being wholly irrational. For example, to give a reason as to why hauntings always seem to happen in dilapidated houses, Morton tells one story in which a man takes possession of a "haunted" castle and is swayed by the walls of dead souls, only to find that there is an organ on the premises, and when wind blew through the castle, it occasionally blew into the organ's pipes.

*Ghosts: A Haunted History* is intelligent and well structured. It's also well informed, which is apparent in the sheer volume of spectral examples that Morton has collected, yet her writing style remains accessible and she doesn't allow the book to read like a jargon-heavy thesis. Each chapter covers an individual topic and, depending on whether or not an argument is to be made in said chapter,

follows a smooth flow that keeps readers on the same page as the author. For example, in the first chapter "What Are (And Are Not) Ghosts?," Morton goes through every definition and understanding of what a ghost is, while looping back around to how we still don't know what ghosts are, or if their existence can be scientifically proven, yet they continue to have a tremendous universal hold on humankind.

*Ghosts: A Haunted History* is the perfect companion for those who are towards skepticism over embellishment, yet still find themselves addicted in goose-pimply when they hear a creak in the floorboards in the dead of night.

RICHELLE CHAMPAGNE

## THE STEPHEN KING COMPANION

George Beahm  
Eos Books

If you need further proof of Stephen King's impact on horror, and writing in general, you'll find it in the number of books, essay collections and journals published about the man's output. One of the first books to document the life and works of Maine's favorite son is 1988's *The Stephen King Companion*, by George Beahm. This third iteration expands coverage to include his most recent releases, up to *Reverend*. Additionally, it covers a lot of ground on King's personal life, all told through interviews with old friends, colleagues and family members.

There is also a very extensive selection of essays, interviews and articles devoted to King's output over the last four-plus decades (including lengthy discussions of his epic *Dark Tower*

series) and the numerous film/television adaptations that spun off from his work. If King wrote it, produced it or gave it his blessing, it's in here.

While classified as "literary criticism," *The Stephen King Companion* is far from a stuffy academic tome, choosing instead to focus on his lasting influence in pop culture. While the sheer volume of content is dense, it's never boring. Of special interest for King fans are the features found in "Part One: Maine Roots," which focuses on the author's formative







The Stephen King Companion Stephen King



years – particularly the essence of his father, his childhood friendship with Chris Chelley and their subsequent discovery of Lovecraft, EC Comics and B-movies at the local library, as well as his early efforts in taking up the craft. It's fascinating and informative, as well as inspirational.

While this may be the book's third edition, *The Stephen King Companion* remains a highly recommended read. Long time devotees will find more than enough material to sink their teeth into, while newcomers will discover exactly why Stephen King has enjoyed such longevity.

RON HICKENIE

#### THE BIGFOOT BOOK: THE ENCYCLOPEDIA OF SASQUATCH, YETI, AND CRYPTID PRIMATES

Nick Redden  
Made in Press

Sasquatch is bigger than ever. The legendary creature seems to have its big foot in everything from books and movies, to toys and television. *Flashing Bigfoot* is one of Animal Planet's most popular shows, following its books to locations in North America and abroad, while award-winning horror films such as *Giants* take the mythic monster to new levels of terror. Not to mention, there's an increasing number of alleged sightings being documented, along with a horde of grainy photos and videos circulating online. So how does one sit back and sort through the Bigfoot blur? By reading *The Bigfoot Book* from Nick Redden, of course!

The popular and prolific author of paranormal and cryptology books – 33 to date! – has

## THE GRIM READER



**BABY CITY**  
A NOVELLA COLLECTION  
Brian Koppelman  
and David Levithan  
Necro Publications

The longest and best of the three novellas here is "In the Kingdom of Spores" by Brian Koppelman, set in a NYC apartment complex where the dream diary of a disappeared woman

opens to a surreal and fantastic climax. The two by David Levithan ("Burning Bright is the Invisible Night" and "The Fear Puppet") are more demanding and less rewarding.

DEAN CULNANE



**THE ULTIMATE BOOK OF ZOMBIE WARFARE AND SURVIVAL**

Scott Kewenaw  
Signum Publishing  
A compendium of insights from author Scott Kewenaw's other handbooks, *The Ultimate Book of Zombie Warfare* and *Zombie Survival* explores the zombie as an unlikely role model. From Zen philosophy to advice for coping CEOs, it's an optimistic look at the creature's way of life, which may just teach you a thing or two about yourself along the way.

JENNA MILLAN



**AWAKENING STRANGE GODS**  
David J. Schuster  
Folger & Sonner

This solid collection of Lovecraftian tales (featuring an intro by S.T. Joshi) takes us through time and space including ancient Rome, the Crusades, the present, and more. Some of the more clever refs on NFL's blogs include "The Immortal Boy," and "The Worm," a take on "Picasso's Model," while others build nicely upon his concepts, including the line, old school "On the East Bound Train."

DEAN CULNANE



Your one stop source  
for gothic and horror  
housewares and accessories!  
[www.ctsy.com/shop/TheGothicandHorror](http://www.ctsy.com/shop/TheGothicandHorror)



GUY AUTHOR THOMAS LIGOTTI  
EMERGES FROM THE SHADOWS TO  
DISCUSS PENGUIN'S REISSUE OF HIS  
FIRST TWO COLLECTIONS

# SOMETHING UNCANNY

DEJAN  
OGNANOVIĆ

**R**EGUSIVE, EGOTTRIG, MYSTERIOUS,  
BUT NOW THOMAS LIGOTTI HAS ALSO  
BEEN RECOGNIZED AS A CLASSIC.

*Sleep of a Dead Dreamer* (1966) and *Gilescrope* (1991), his first two collections, long out of print or limited to small press editions, are finally available with their original covers (featuring artwork by Chris Ware) in an affordable, mass-distributed Penguin Classics edition. More than 400 pages of condensed terror reveal a true master of the top of his game.

While no stranger to accolades, with three Bram Stoker Awards, a British Fantasy Award and an International Horror Guild Award under his belt, the 82-year-old Ligotti avoided the spotlight of mass-market publication for decades and remained "the best kept secret in contemporary horror," as *The Washington Post* once labelled him. His name became familiar to a wider audience in 2014 thanks to the first season of *True Detective*, when its creator, Nic Pizzolatto, admitted the influence of Ligotti's nihilistic worldview; this pop-culture recognition may have led to the Penguin edition.

"With the exception of *My Work Is Not Yet Done*, which in its structure and length is somewhere between a long novella and a short novel," Ligotti explains, "two written only short stories and novellas of supernatural horror. When I began to seek publication of these works, practically the only market for them was composed of small-press magazines that published fiction, poetry, art and criticism relevant to the supernatural horror genre. The situation is the same today. Being realistic in my ambitions as a writer, I submitted my stories and novellas to these magazines. These were magazines that I read myself. Thus, I didn't avoid a mass market that was not much interested in what I was writing but was immersing myself in a specialized market that was in fact interested in what I was writing. I had no aspirations to become a professional writer. I had a job I liked, working for a reference book publisher."

This job afforded Ligotti the luxury of writing only when a story needed to

be written. The result is that he is not very prolific, but each of his tales is truly special. Some of his best can be found in the Penguin edition, including "The Prole," a disturbingly plausible portrayal of a very sick mind; "Ventrism," about a creepy book "that is not about something, but actually is that something"; "The Last Feast of the Horroreals," one of the best modern Lovecraftian tales, about a sinister clown festival and its dark underbelly; and "The Shadow at the Bottom of the World," a bleaker version of Lovecraft's "Garden of Earthly Delights," about (para)physical corruption creeping into a rural community.

"These two collections are composed entirely of supernatural horror stories in the tradition of E.A. Poe, H.P. Lovecraft and writers who in 19th-century France would have been described as 'cursed,'" Ligotti notes.

His stories certainly evoke traces of these writers' prose poetry brought to a nightmarish intensity, and this is more pertinent than the sleek similarities to literary realists who offer "sharp interrogations of the ways we live," stresses award-winning author Jeff Vandermeer (*The Southern Reach Trilogy* is the book's introduction). While Ligotti is an heir to a literary tradition surpassing genre (e.g. Franz Kafka), his interest in "a kind of mid-class experience" is very limited.

In his "Notes on the Writing of Horror" he claims, "The proper style of horror is really that of the personal confession, and nothing but, manuscripts found in lonely places."

Its highly personal, but in no overt sense autobiographical, writings have a universal appeal, and that's why it's important to have them widely available.

"In practical terms, it simply means more readers will have access to what I've written," he says of the Penguin edition. "In personal terms, it means recognition of a kind that I never sought and never expected. It's like hanging around the stage door of a world-class concert venue and having a long-discussed idol at your elbow salute with a cigarette in his mouth and ask you for a light. There's something uniquely about it."



THOMAS LIGOTTI

*Sleep of a Dead Dreamer*  
and *Gilescrope*

Illustration by Chris Ware



assembled an entertaining compendium of Bigfoot lore that provides a comprehensive look into the creature's presence in reality, history, folklore and entertainment.

In this hefty 391-page paperback, Redfern uses A to Z entries to cover a wide range of alleged cryptid primates including the Yeti of China, Yowie of Australia, Abominable of Alaska and, of course, the Yeti of the Yukon, a creature whose press coverage predates the more ubiquitous Bigfoot of North America. It also discusses regional legends such as the Beast of Boggy Creek (Arkansas), Glamis Ghoel (Scotland), Grasmere (Ohio), Kaskadea (Alaska), Shog Monkey (England) and Skunk Ape (Florida), just to name a few. Other topics include: phenomenon associated with these creatures, such as resistance to bullets,

visibility and rock-throwing. Interspersed among these are stories of eyewitness encounters, discussions of conspiracy theories and famous hoaxes, examinations of man-beast folklore, and even profiles of notable Bigfooters. Redfern also offers entries for related horror films such as Hammer's *The Abominable Snowman*.

Like all of Redfern's publications, *The Bigfoot Book* is well written and informative. The encyclopedia format, which totals nearly 200 entries, makes it easy to reference individual topics or simply read cover-to-cover. An abundance of photographs and drawings also adds to the value, making this tome appealing to both Bigfoot novices and veterans who want to brush up on important events or perhaps discover a new bit of lore in the seemingly vast world of Bigfoot.

LYLE BLACKBURN

## WITH A VOICE THAT IS OFTEN STILL CONFUSED BUT IS BECOMING EVER LOUDER AND CLEARER

J.R. Hammerstein  
West Pigeon Point

Horror does not necessarily frighten, but is often seduced by it. Stories that go on too long or offer too much exposition kill the mood and ratchet down the potential for spine-chillers. This short story collection, a follow-up to the author's previous collection, *You Shall Never Know* (Security does not utilize the format to increase tension or enhance ambiguity, but instead uses it to give respect to short ideas. None of the stories here exceeds their welcome, and each is the precise length it deserves to be. If only that was enough.

The nine tales in *With a Voice That is Often Still Confused But is Becoming Ever Louder and Clearer* are not atmospheric horror or even supernatural fiction. Rather than trying to confuse horror through action, monsters or gothic settings, Hammerstein tries to get a raw call of the reader by introducing appalling circumstances and altered realities. For example, "Vernehmungszimmer" and "A Rebelled Constable," while quite different in length and format, both propose a reality where death and suicide are preferable to living. Neither is particularly creepy, but it is potentially upsetting to consider the circumstances under which taking one's life is a good way out.

To someone who is not accustomed to spending time in the realm of horror and darkness, this collection may seem scary or disturbing, but to desensitized horror aficionados, Hammerstein's attempts at delivering profound shocks come across as Horror 101. It's clear that the author wants to blow our minds, but unfortunately the ideas at play here are simple and we've seen them before.

The writing style is also quite casual. While this makes the book more accessible, it fails to truly immerse the reader in any of the worlds created in the stories. Take the tale that simply states that the two characters are meeting in an Argo box shop, but then chooses no description whatsoever of the shop's atmosphere. While it's easy for most imaginative readers to picture the place, it still feels like lazy writing.

Each of the stories in *With a Voice That is Often Still Confused But is Becoming Ever Louder and Clearer* are serviceable, but the superficial shocks and overly casual tone prevent the collection from being a must-read release.

DEBORAH CRIMMINS

## LIBRARY IS DAMNED

BY LYLE BLACKBURN

A misanthropic, loud, plating woman in search of a friend, the elderly appears dead when she is hit in the breast, the terrified who really want her behind her back — these narrative elements and striking mood make *Library Is Damned* a particularly effective and massive. *Library Is Damned*'s first storybook, *The Lady Penelope* (just now from O.G. Publications) I carried up with me when he was working on the book's cover art. I was in the room about the Lady Penelope and how she came to be in the room.

### What is the genre of *The Lady Penelope*?

Years ago on an October eve, I was crashing in my studio watching a muted TV and listening to a particularly steady mix of music. By happenstance, an old Danny cartoon came up at the end of some time on *Bluebird* began to crack over my sound system. The cartoon was "The Skeleton Dance" and the song was "Hollow Hills." My intuition may have gotten the better of me, but it seemed the skeletons were grinding in perfect time with Peter Dinklage's haunting vocals. The strange pairing of music and animation created the vision of a rather warped cartoon of my very own coming to life.



### It's a book, but also a short film. Which came first?

It started as a short film and eventually became a book. The cartoon was written as a poem that was one record of a kind of deranged, mad, dark tale, so having it into a book felt very natural.

### Your style of illustration is very unusual. How would you describe your technique?

I draw, I paint, I take photographs and I merge them all into Photoshop. I keep processing my digital imagery until it doesn't feel digital anymore... For the book, I had to repeat everything. I tried to add a sense of physicality to the illustrations by printing out halftones of my spreads and pasting directly on top of them. I would paint in spray paint strokes, scratch into the prints with a sharp knife and put bits of ink over carefully rendered compositions that had taken hours to put together. This made the work much less stiff and added a certain amount of visual rhythm to the story. I'd then retrace the "happy accidents" prints and paint digitally over top of the mess that I had just created. I would erase the bad parts and keep the happy accidents. There was a lot of messing around with it.

### Who is the ideal audience for *The Lady Penelope*?

I had thought this story would only appeal to an adult audience, but I've been getting emails from parents who are asking me if it's because their children's favorite bedtime story. This was not my intention, but it feels like anyway. I'm pretty sure that *The Lady Penelope* will appeal to anyone who likes Hammer's "Hollow Hills" — the original collection of tales, not the contemporary sci-fi/drama ones.

MONICA S. KUBIK

# FRIGHT GALLERY

EDITED BY GARY PULLIN

THIS MONTH: HERE COMES KRAMPUS

**W**ith the amazing visuals and truly terrifying legend behind Europe's supernatural anti-Santa, it's no surprise Krampus continues to provide a wealth of inspiration for filmmakers and visual artists.

Make sure to keep one eye open for these art books stuffing socks this season. First, author Mike Drisk compiles *Contemporary Krampus: A Modern Look at an Ancient Legend* (Phronesis Press). It features imaginative interpretations from 68 modern artists such as Angus Obiang of TV's *The Oblongs*, Dan Barrett, Belle Doo, Peter Skafelid, Middle of Beyond and more. In addition, art director Mario Bouchamp is unleashing *Greetings From Krampus* (Just Group), a beautifully designed set of 24 postcards, as well as *Croppy Krampus No. 2*, a collectible book of reusable stickers. Both collections feature creepy and humorous vintage Krampus illustrations.

I spoke to Drisk and Bouchamp about Krampus and the art it inspires.

**Mike, how did you choose the artists for the book?**

**Mike Drisk:** My criteria was simple. Do I like [an artist's] art? If I love their art and think they would do a great job with Krampus, or if they have already done Krampus-themed art, I contacted them.

**Was there anything submitted that was too scary? Too weird?**

**Mike:** Not too scary or too weird, but there was some stuff that was so stupid it needed to be toned down a bit. There was one artist who did magnificent work, but it was really suited for a mature audience and she felt that it would be untrue to her artistic vision to tone it down, so unfortunately I had to leave it out.

**Mario, where did you find the vintage art in your book?**

**Mario Bouchamp:** Culled from major postcard collectors, auctions and ephemera shows, primarily.

**How much do you think Krampus has influenced pop culture in North America?**

**MB:** There's more every year! The big live film from Universal, *Krampus*... a second Krampus film with William Shatner [A Christmas Horror Story] or demand now. Kevin Smith is working on a Krampus film for 2016, there is a great Kickstarter going on for a successor to the *Elf* on the Shelf book, called *Krampus in the Closet*. The fact that Krampus has been part of the storylines on *The Venture Bros.*, *Shrek*, *The League* and *Scooby-Doo* truly testifies to his growing popularity.

**Why do you feel Krampus has such cultural impact today?**

**MB:** The character is totally fresh and original. Krampus will one day stand among the cultural monolithic giants. Frankenstein, Dracula, the werewolf. You can take that to the bank.

To see more, visit [ContemporaryKrampus.com](http://ContemporaryKrampus.com) or [GreetingsFromKrampus.com](http://GreetingsFromKrampus.com). And, of course, Krampus is someone you definitely don't want to meet.



# THE Devils Latex.com



MADE BY ARTISTS  
NOT ASSEMBLY LINES



FOLLOW  
THE DEVILS  
LATEX



THE ORIGINAL HORROR SHOW!

## JACK PIERCE THE MAKER OF MONSTERS



Exclusive!  
On DVD

Jack Pierce, the legendary Universal makeup man, creator of Dracula, Frankenstein's Monster, The Mummy, The Wolfman, Bride of Frankenstein, and countless other monsters that have stood the test of time. Watch this 62 minute documentary drawn from focused interviews, historical footage, and hundreds of photos including Jack Pierce's personal scrap book.



WE ALSO SELL A FULL LINE OF T-SHIRTS  
PATCHES, STICKERS, BUTTONS, CDs, MORE!  
[www.novemberfire.com](http://www.novemberfire.com)



# THE GORE MET

MENU: FLOWERS AND A GRAVE



**S**o, there's a second sequel to the 2010 remake of Nick Zandt's *I Spit on Your Grave*. How did this become a franchise? The 1978 original may be an exploitation classic, but it's also a very unpleasant film about rape and vigilantes.

Steven R. Monroe's 2010 remake toned down the rape and turned up the revenge. In that film, Jennifer Hills (Sarah Butler) traps her torturer in her house after Goldberg mistakes her outlandish vengeance for counterintelligence in the wakeful hell of the original film. Monroe's 2013 follow-up, *I Spit on Your Grave 2*, while decidedly brutal, has nothing to do with the first film. Sarah Butler returns to the role of Jennifer Hills in *I Spit on Your Grave II: Reborn* as Mike, but with a new director, D.D. Dierckx.

Jennifer has resorted to life in the city, changing her name to Angela to distance herself from her traumatic past and the associated murder rap. Her life consists of work, therapy and disturbing fantasies about committing violence on anyone perceived as a threat to her safety. At the behest of her therapist, she joins a support group for victims of sexual assault. There she strikes up a friendship with Nadia (Jennifer Leiden), a woman bitter at the injustice endured by survivors of rape. Together, they vocally attack a man who regularly abuses his teenage stepdaughters. When Nadia is subsequently murdered by an abusive boyfriend, Jennifer turns her grief into rage, going out into the night to destroy predators and avenge with knives and cudgels.

As much as this film tries to position itself as a character study of a rape survivor and address the post-traumatic stress and seemingly indifferent legal system survivors have to deal with, these plot elements only serve as set-up for the "horrific violence in the film." In that department, it delivers. Among nasty bits of rape violence both real and imagined, there is an act of penis violence that is graphic on a scale rarely seen, as well as some



gut-busting, jaw-slurping sodomy. Unfortunately, there are merely ugly exclamation points in a dreary and unnecessary film.

The Anchor Bay Blu-ray looks fine but contains no special features that might explain the motivation for making this, other than an executive producer credit and psychogue for Zandt. It's a shame that Sarah Butler, who brings a remarkable intensity and physicality to the role, didn't see her career take off after the first film, as she deserves better material.

Women are victims of a different crime—sexual murder—in *Paul Stevens' gruesome sci-fi house-goth flick Flowers* (2013), available now from Unearthed Films.

The plot for this film is purposely open to interpretation. It begins with a woman climbing out of a body bag in the dead-of-night, gore-obscured close-space beneath a decaying house. As she makes her way through the muck and viscera, she has flashbacks of her murder. She reaches a second part of the house and turns into a different woman. As this woman climbs out of the house into a desolate bathroom, she becomes yet another woman. And so it goes to an inconclusive ending.

In a genre rife with films about people being

needed to furnish and tortured with loads. *Flowers* is a decidedly different type of underground horror film: a ghost story. It's one the women are no longer alive. They remember and thus re-experience their deaths at the hands of a depraved serial killer, but seem to be different facets of one unidentified victim, trapped in some repulsed purgatory.

At 60 minutes, *Flowers* often comes across as an overblown short film, but there's plenty of time to admire the cinematography and stunning set design. It's like the Sawyer family house from *The Texas Chainsaw Massacre* (1974), but far more disturbing: a seemingly vast structure of isolated rooms full of bags of body parts or eerie tableaux containing rotting corpses and skeletons composed

of the still-life paintings. And lots of meat and coagulated blood.

Unearthed has released two versions of *Flowers*: the three-disc Special Edition includes two commentary tracks featuring Stevens and associate producer/director Danielle Corbo, *Flowers: The Making of Flowers*, a pile of behind-the-scenes features, storyboards, deleted scenes and stills, as well as two short films by Stevens, an Unearthed Film trailer reel and a soundtrack. The single-disc release includes the commentary tracks, some of the behind-the-scenes features and the trailer reel.





# SALES *from the* CRYPT

**PALLBEARER PRESS**  
HORROR SHIRTS  
TOYS, RECORDS  
AND MORE...  
[PALLBEARERPRESS.COM](http://PALLBEARERPRESS.COM)



**KREEPSVILLE**  
OFFICIALLY LICENSED PRODUCTS



[WWW.KREEPSVILLE.COM](http://WWW.KREEPSVILLE.COM)



[www.gavineveland.com](http://www.gavineveland.com)

**CELEBRATING 9 YEARS of HORROR!**



plus selection of  
COLLECTIBLE  
TOYS  
CLOTHING  
HARD  
POSTERS  
BOOKS  
MAGAZINES  
and Much More!

**THE HOUSE OF  
MYSTERIOUS  
SECRETS**

[WWW.HOUSEOFMYSTERIOUSSECRETS.COM](http://WWW.HOUSEOFMYSTERIOUSSECRETS.COM)

**RÜLER**  
BLOOD MAGIC WORK  
MONICA S. TOSLER



READ THE ENTIRE  
SERIES FOR FREE  
AT [BLOOD-MAGIC.NET](http://BLOOD-MAGIC.NET)

**ONE MILLION  
COMIX**  
ONLINE

[ONEMILLIONCOMIX.COM](http://ONEMILLIONCOMIX.COM)

521 TONGUE ST. TORONTO, ONTARIO M4Y 1T5 PHONE NUMBER: 416-534-1610



**BOFAGROUP.COM**  
GRAPHIC DESIGN / ILLUSTRATION / CUSTOM ART



[POSTMORTEMPRESS.COM](http://POSTMORTEMPRESS.COM)

[amazon.com](http://amazon.com)  
A little Shop on the internet  
TRADE, BARGAINS,  
MORE.



**POST MORTEM PRESS**  
CELEBRATING  
FIVE YEARS OF FEAR

# RUE MORQUE

AND



## The Lady ParaNorma by Vincent Marcone

WANT YOU TO  
Delve into a  
land of dusk  
and dark



**15 NEW SUBSCRIBERS** will win a copy of *The Lady ParaNorma* by Vincent Marcone, courtesy of ChiZine Publications.

WINNERS WILL BE CHOSEN BY RANDOM AND NOTIFIED BY EMAIL OR MAIL.

**DIGITAL  
BACK ISSUES  
ALSO AVAILABLE  
\$4.99  
IN THE  
MAY STORE**

### COLLECTIBLE BACK ISSUES

PURCHASE INSTANTLY BY RUE MORQUE ACCEPTS CREDIT CARD PAYMENTS AT RUE-MORQUE.COM/CLICKEONSTORE



**GIVE THE GIFT OF HORROR  
IS YOUR SUBSCRIPTION  
FOR A MONTH ONCE THE  
ISSUE RUNS AND A HIT  
WILL BE INCLUDED  
WITH THE FIRST ISSUE!**

**35%  
OFF**

### RUE MORQUE DIGITAL

PERIODIC TO THE WORLD'S #1 HORROR MAGAZINE NOW

ON IPHONE, IPAD, IPOD TOUCH, ANDROID AND PC/MAC

VISIT RUE-MORQUE.COM OR YOUR DEVICE'S APP STORE

**PLEASE HAVE THE BOOGEYMAN DELIVER MY  
SUBSCRIPTION TO MY CRYPT! SEND ME...**

<b>HALF YEAR 10 Issues:</b>	<b>\$59.70</b>	<input type="checkbox"/>
<b>1 YEAR 111 Issues - 3 FREE Issues:</b>	<b>\$74.99</b>	<input type="checkbox"/>
<b>2 YEARS 122 Issues! - 6 FREE Issues:</b>	<b>\$134.95</b>	<input type="checkbox"/>

<b>OVERSEAS:</b>		
<b>HALF YEAR 10 Issues:</b>	<b>\$69.90</b>	<input type="checkbox"/>
<b>1 YEAR 111 Issues:</b>	<b>\$103.95</b>	<input type="checkbox"/>
<b>2 YEARS 122 Issues:</b>	<b>\$197.05</b>	<input type="checkbox"/>

**BEGIN MY SUBSCRIPTION WITH ISSUE #**

**TERRIFYINGLY GOOD  
SUBSCRIPTIONS**

**SAVE OVER 30% OFF THE NEWSSTAND PRICE AND  
RECEIVE 6 FREE ISSUES WITH A TWO-YEAR SUBSCRIPTION**

**NAME:**

**ADDRESS:**

**CITY:**

**PROVINCE/STATE:**

**POSTAL CODE/ZIP:**

**PHONE:**

**EMAIL:**

Please print check or INTERNATIONAL money order payable to RUE MORQUE MEDIA INC. 1411 Eglinton Street, Toronto ON M6H 4G2, Canada. Please allow three to six weeks for delivery.  
VISIT RUE-MORQUE.COM FOR CREDIT CARD PAYMENTS OR TO PURCHASE RUE MORQUE DIGITAL.  
We reserve the right to change prices without notice.



# AUDIO DROME

★★★★★ **EXCEL**    ★★★★★ **AMAZING**    ★★★ **GOOD**    ★★ **F.A.**    ★ **SMALL**    ★★ **WORTH THE PRICE**

REVIEWS BY CHRIS WATSON, STEVE LEE, AND JON STARRS



## THE ADDAMS FAMILY REMASTERED

Mo'Nasty  
Shredcore

To celebrate the 50th anniversary of Halloween's famously marred twenty sitcom, Shredcore releases the original 1964 *Addams Family* album on vinyl, remastered and only six years after the record is known for not exactly being a soundtrack, but rather a collection of original songs written out of themes used in the show all by another composer, Mo'Nasty, whose iconic lap-steel and finger-sweeping "Main Theme" landed him a life in hell for. Each character gets a track, from the lewd and eccentric "Gomez" to the light and lovably aloof "Morticia's Theme" and the supposedly fun and rocking "Lurch's Theme." Listening to *The Addams Family* record today, it immediately conjures up '60s-specific images—drip-appeal Mia Tins in giant bathing suits by the pool and lights at the theme's swishing H.G. Lewis movies. Both crossovers of the show and fans of Gomez-A-Go-Go Records will dig this album's process. **B+ B.B. A.V.L.**



## I SELL THE DEAD REMASTERED

Jeff Gries

Deep Focus Records  
Originally released on CD in 2008, Jeff Gries's score for grave-robbing comedy *I Sell the Dead* makes its vinyl debut on Deep Focus Records, pressed on blood red and purple material with art work by BM's Gary Phillips. Known for his string

orchestration, Gries pulls out all the stops with a baroque brass, string and wood instrument score, offering a number of scoring methods, lifting soft passages and goofy, heavily comedic lines. Indeed, a successful score is often measured against its visual partnership, with *I Sell the Dead*, Gries's mix of Bernard Hermann-by-way-of-Gary Elms, is the perfect match for the film's blend of creeping darkness and tongue-in-cheek humor. Co-star Angus Scrimm provides liner notes (along with the director and composer) in which it is revealed that in addition to his tall thin duties, he's also a Grammy-Award-winning record critic weekly. Perfectly professed, the *I Sell the Dead* LP is a worthy acquisition if you can scratch one up. **B.B.B.B. A.V.L.**



## NIGHT OF THE DEMONS REMASTERED

Gordon Michael Tenney  
Lunar Music

Following last year's *Witchboard* V-track from Lunar Music, Gordon Michael Tenney combines hi-fi synth with original 50s folk-rock anthems on the classic *Night of the Demons*, mostly on the epic Halloween party staple "The Devil Within." Tenney is not exactly John Carpenter, but his stark, clunky, organ-like synth and crashing percussion provides a good haunted house and slinky '60s vibe, calling to mind dripping slime and sat. suit. But let's get to the elephant in the room: this record sounds like it was mastered under a horse blanket. Lunar wants us up front that the audio is "compiled from real and tape source material" and not to expect an audiophile experience, but *Night of the Demons* is noticeably muffled, with significant bleed within tracks. On the other hand, this vinyl pressing

marks the first time the soundtrack sees the light of day, so perhaps it's a crime to be celebrated regardless. **B.B. A.V.L.**



## PINISH BLACK OPENING

Bottom of the Morning  
Puma Records

Following their much-heralded 2013 album *Round to the Ground*, *Bottom of the Morning* finds Pinish Black exploring Fabio Frizzi/Robbie Robertson territory with pulsating synths and an overall atmosphere of dread. While most groups in this genre are instrumental, Pinish Black makes use of human: Dan Black's vocals, which emanate from the background with a cold, ghastly presence. Opening "Bowie Reinforced" could have been ripped from the title sequence of any of Ford's gothic films, while standout track "Everything Black Go" builds from a delectable, screaming tempo to a Theomin-sounding break-off finale. "Special Dark" lives up to its title with intense drum work and a hypnotically repetitive piano line.

The dichotomy of light and dark that permeates *Bottom of the Morning* is its greatest strength, every song as like a Final Girl that may or may not have truly escaped the clutches of the killer. **B.B.B.B. GR.**



## TV TRAGEDY REMASTERED

Reverend From Wifles  
Reverend

Arizona's TV Tragedy skates out of empty pools and into open graves with a sound that's equal parts atmospheric and early AFI, but more concerned with tight hooks than working class woe. Album opener, the ridiculously titled "Bleak of the Paper Man," is an ode to the 1960s *Naked Eye*. Arnold that doesn't candy scream horror. Thankfully, the dark stuff bleeds through on the skin-flavored tracks to the dryer of desolation "The Diary of Ashley J. Williams," "War of the Witches" and "The Lament Configuration," with its chant of "O-G-A-D-G-I-T-T! Come unto me!" The LP's most fun enough body a little more Pinish's pale lips. The whole



## W.A.S.P. REMASTERED

Golgotha  
W.A.S.P. Records

W.A.S.P. was the king of over the top, Satanic Strip shock rock back in the 1980s. Fast forward to 2015, and Blackie Lawless and crew return with *Golgotha*, named after the hill upon which Christ was crucified. Shaking with the religious horror theme, based on 2007's *Satylion*, the band's latest album is a darker collection of songs with a palpable sense of fear and energy, featuring musical ideas culled straight from past W.A.S.P. classics. Care and quality control have clearly come into play here on such standard songs as "Slaves of the New World Order," "Scream" and the epic title track, all of which feature the speakers with layered melodies and thoughtful arrangements. Dedicated fans are highly advised to take another trip to the Electric Circus with Blackie and co., for *Golgotha* delivers the goods. **B.B.B.B. GP.**



# LISTEN TO MY NIGHTMARE

**R**ob Zombie is a devoted master of horror — the face of the genre for today's younger generations of fans and films ruled by lurid, off-kilter scenarios for his copy/paste approach to filmmaking and cinematic aesthetic. In his band White Zombie, and later as a solo musician, Zombie was less controversial — a true lover of horror and exploitation, chasing an films such as *White Zombie*, *Dr. Sleepy* and *Spectrology* for song content. But how exactly did underground horror become the image of a relatively mainstream band? What was the man's thought process behind the carefully debated 2007 *Newsroom* parody? UK author Joel McIVER, who has written books on Giallo, Guy de Maupassant, and Gabriel Garcia Marquez, delves into these questions and more in *Sinister Urge*, out now from Backbeat Books. Here's what he has to say about one of the biggest names in the horror biz.

**What did you learn about Rob Zombie as the course of your writing that you felt needed to be communicated in this book?**

A lot — primarily that he is an outlier who has risen far beyond the conventional (and insufficient) definitions of "shock-rock," "sleazeballs" and so on. His vision has been incredibly constant for the last twenty years, even before that he drove White Zombie forward with a strength and maturity beyond his years. I felt that readers needed to know that RZ is a man who has outgrown and redefined his niche, rather than merely being another rock musician.

**Did you attempt to speak to him yourself?**

No. I've written 26 books before this one, some authorized and others unauthorized. In the former case, the price which the author pays for official status is the loss of a critical voice. In other words, you can't criticize an artist's work truthfully if your words are subject to that artist's approval. Conversely, your voice is much stronger in an unofficial book. In Rob's case I'm a huge fan of some of his work and less so of the rest of it, meaning I wanted to be able to analyze the material as positively or as negatively as I chose.

**Now would you describe the Zombie "aesthetic" and why do you think it's so appealing to a younger generation of horror movie fans?**

His musical style is an amalgam of all the classic sources of spook culture: Hammer Horror, Alice Cooper, Kiss, Marvel and DC, even old TV shows like *Scarecrow*. Who doesn't love all that stuff? Rob's genius is that he made those sources feel relevant when a heavy metal context and, more specifically, at a time when metal was undergoing the most radical change in its history to date. His filmmaking style is darker than the aforementioned stuff, and indebted heavily to his directors from the western genre, as well as the obvious slasher guys.

**What should readers take away from the book?**

You may not like the music, but you have to admire the artistic vision.

JAMIE KIM LIFTON



after ends with a too-far-fetched cover of RPT's "Nazi Nerve Here," which adds nothing to the original. All said and done, *TV Tragedy* is far from perfect but definitely more fun than opening a forbidden puzzle box... unless you're into that sort of thing. **3.5/5 JS**



## CAPE OF BATS

Vincent Occident

Brown Lens

Vincent Occident, the latest from Philadelphia's Cape of Bats, is a loud, dissonant, witchy brew roused in literal black metal and confabulations, musically ludicrous punk with the macabre atmosphere and tongue-y guitar leads of early '80s deathrock. The cold, raw production and deadly urgency on "Wall Flaps," "Hecaton Nights" and the ghostly, instrumental "Night of the Black Kowals" bring to mind an alternate universe in which AB Dime and Apocrypha and Lucifer Asgard sang a night in a dimly lit crypt, reading Crowley and drinking absinthe, while blasting metal and psychobilly. *Vincent Occident* invites for a horrific mix of hateful, chest-beating despair and blood-curdling incantations of dark, nihilistic things just beyond our perception. **3.5/5 JS**



## HOODED MENACE

Darkness Brigs Firth

Reborn Records

Hooded Menace has come a heck of a long way since its earliest days as a grumbling metal act, inspired by Amanda de Cadenet's *Blind* and *Scars*, and while enjoying plenty of those tentative releases barely hinted at the death-metal

gargantuan the group would become. Case in point: *Darkness Brigs Firth*, a first four-track offering that carries the stink of the tank about its shoulders like a rotting Trencher's cloak. If you're thinking such a quantity of songs doesn't sound like much value for your money, then you'd be sorely mistaken: its each one is epic in length and balances swirling density with an art dynamism. The riffs are huge and heavy-hitting, moreover Lasse Pykälä guitars and guitars like a man being tossed by his own tongue, and, and the brutality, comes in sweeping kinds for funeral melody, which meant the Autopsy-like themes are enriched with the glorious pomp of *Condemned*. *Reborn* **3.5/5 AG**



## WITH THE DEAD

With the Dead

Russ Abbot Records

What happens when the mighty Lee Quisen (*Quisen Death*, *Coliseum*) meets Electric Wizard's founding rhythm section? A sinister, badass doom record with oppressively fuzzy licks and slow tempo, full of hypnosis, howling incantations — that's what! *Lee Quisen* has *Quisen's* riffs are classically epic, efficiently stately and a bit scary just like they were on the Wizard's first live album. There's even a delicious instrumental song that sounds like something off *The Gate's* *Disintegration* by way of *Kylesa* (with an even psych-rock solo). With the Dead — the band and the album — functions as a huge slab of loud and dirty rock, perfect for any occult metal aficionado and the Abbot Records deserves out there. This album is being as hell, with a capital... you know. **3.5/5 RG**



THE SPOOKT SOUNDTRACK VETERANS OF MIDNIGHT SYNDICATE DARKEN THE HOLIDAYS WITH CHRISTMAS: A GHOSTLY GATHERING

# The Scary Gentlemen

ARCH VON LUTON

**T**HERE'S A REASON WE HAVE SCARY CHRISTMAS DECORATIONS RIGHT NEXT TO THE HALLOWEEN ONES:

While Halloween is increasingly celebrated as the official holiday for horror fans, Christmas has long been its antithesis: the most pure, family-friendly, wholesome holiday of the year. But recently there's been an increasing level of interest in Christmas within the horror world. The folkloric Krampus has become popular in North America, newer Christmas-based horror movies including *Ram Dapert*, a Christmas Horror Story and *Abraham* are emerging, while watching older films such as *Black Christmas* and *Silent Night, Deadly Night* is becoming a tradition. Perhaps sensing an opportunity, instrumental horror soundtrack cults Midnight Syndicate pulled a surprise move creating its own Christmas album, *Christmas: A Ghostly Gathering*, out now on Umbra Records.

Now in their nineteenth year together, members Edward Douglas (above right) and Gavie Goska have released eleven studio albums of instrumental music and sound effects largely inspired by classic horror soundtrack composers. Their music is often designed specifically for Halloween, with the albums frequently used to boost atmospheres at haunted attractions, including Cedar Point's Halloweenzards in Ohio last year.

"The more our music became associated with the Halloween season, the more people began asking when we were going to do our own take on Christmas," explains Douglas of the impetus behind the new album. "Our goal has always been to create imaginary soundtracks that transcended a particular holiday or time of the year, so taking the Midnight Syndicate style and applying it to Christmas was not a stretch. It wasn't difficult pulling folklore, haunting, and even darker elements from that tradition for inspiration."

Indeed, while horror is often used ironically in holiday settings to juxtapose the antithesis violence, *A Ghostly Gathering's* darkness is more subtle and genuine. The majority of the album is made up of old, obscure holiday music, such as "Dance of the Sugar Plum Fairy" and "Up on the Housetop," replete with Midnight Syndicate's unique stamp, including brass, timbale and the supernatural. Imagine Quincy Dillman and Hyde Tobiakowski scoring in Tim Burton's version of *A Christmas Carol* and you're not far off.

"So many of the Midnight Syndicate albums have supernatural elements and are set in the Victorian or Edwardian era, so I wasn't really surprised to

find that songs from that era and earlier, as well as songs in minor keys, fit easily within our style," says Douglas of the song choices. "Instead of taking more modern songs like 'Fiddler' or 'Frisky' and making them dark and twisted, we decided instead to go with songs that were already somewhat in the world of Midnight Syndicate, like 'Coventry Carol,' 'Greenleaves,' 'God Rest Ye Merry Gentlemen' and even 'Dance of the Sugar Plum Fairy.' I think this made for a much more authentic and honest album for us while avoiding the overly campy moments, which we're not really about."

While Midnight Syndicate albums often feature soundscapes based on specific narratives and settings, such as *Dances of Delirium* taking place in a haunted Victorian mental institution and the blood-sucker-themed *Wampyrus*, *A Ghostly Gathering* offers no specific storyline. It is deliberately paced, however, opening with the dark "Christmas Overture," punctuated with the creepy sounds of a broken piano, through to a darkly gothic "Greenleaves," building to the epic "The Parade of the Tia Soldiers," before the curtain comes down with "Everywhere, Everywhere, Christmas Tonight," a traditional-style carol scored by what sounds like false notes and unkept instruments.

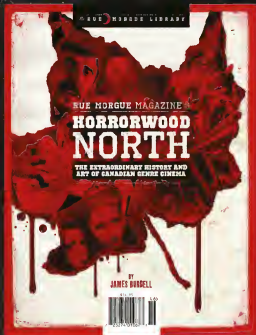
*Christmas: A Ghostly Gathering* is ideal for horror fans wishing to add a touch of crimson and black as they gather 'round the tree this year. Could Christmas eventually become our second-favorite holiday?

"We're definitely seeing more haunted houses doing Christmas-themed shows," Douglas observed. "Perhaps with the Halloween and Christmas merchandise side by side on the shelves it's getting more horror fans' imaginations going? Both Halloween and Christmas have colorful traditions with roots in pagan traditions, so it's not too surprising there is a connection between the two for horror fans. Christmas is filled with colorful characters that spark the imagination... Krampus? Black Peter? Gijzen and her family of Icelandic ogres that eat bad children? That movie's got to be in pre-production somewhere." 





# ORDER IT NOW!



**A DEFINITIVE LOOK AT HORROR FILMS  
FROM NORTH OF THE BORDER,  
AS TOLD BY THE PEOPLE WHO MADE THEM.**

**ONLY \$14.95**

**DIGITAL VERSION ONLY \$9.95\***  
AVAILABLE ON IPAD, ANDROID, PC AND MAC

**ORDER IT NOW FROM [RUE-MORQUE.COM](http://RUE-MORQUE.COM) FOR ONLY \$14.95 + S&H\***

\*FREE SHIPPING IN THE US AND CANADA. OVERSEAS SHIPPING \$7.95.

# CLASSIC CUT

## HIGHGATE CEMETERY

LONDON, ENGLAND ~ 1839

**F**ew of us have walked London's Highgate Cemetery, but most of us have seen it. The Victorian burial ground—located on a quiet road in one of the city's most sought-after residential areas—has taken on a life of its own in pop culture.

The 37-acre cemetery is divided into two parts (known as the East and West Cemeteries) and holds approximately 170,000 bodies in over 53,000

graves. Though it might seem morbid today, it became a tourist attraction almost from the moment it opened in 1839. Many Londoners took Sunday strolls along Egyptian Avenue—named after the street of family vaults fashioned like Egyptian tombs—that opens onto the Circle of Liberation, an area housing more crypts and covered by a cedar tree, both of which form the focal point of the Western Cemetery.

The cemetery has also become a source of lore for some of its famous residents. The Eastern Cemetery houses Karl Marx, Douglas Adams (author of *The Hitchhiker's Guide to the Galaxy*), Patrick Wymark (star of *Repulsion*, *Witchfinder General*, and *The Blood on Satan's Claw*) and Andrew Scott (actor Carl Meyer in frequent collaborator with F.M. Murray and screenwriter of *The Cabinet of Dr. Caligari*).

Though you can explore the Eastern Cemetery on your own, only to the Western part is by guided tour only, due to its wild and dilapidated state. Its well-worn paths, fallen gravestones and long-forgotten open graves make it both dangerous

and alluring for filmmakers and writers. In *Dracula*, Bram Stoker refers to Lucy as lying "in the tomb of her son, a lonely death-house in a lonely churchyard, away from learning London, where the air is fresh, and the sun rises over Haverlock Hill." Though the author doesn't refer to Highgate by name, he didn't have to for readers to understand the reference.

Not surprisingly, there are numerous urban legends surrounding the cemetery, the most notorious of which is the Highgate Vampire. The stories of a mysterious, dark figure that haunted the area in the early 1970s are now as infamous as the cemetery itself. Various accounts include one by David Farrant, a member of an occult group that took to exploring the graveyard in the late 1960s. Farrant claimed that once, while passing the cemetery in December 1969,

he saw a "grey figure" that he considered to be of supernatural origin. Around the same time, another local, Steve Manchester, spread an even more elaborate tale. In February 1970, *The Manchester and Highgate Express* reported that Manchester believed the creature to be a "King Vampire of the Undead," a nobleman from medieval Europe brought to London by his followers in the early 18th century (heirs of *Dracula*) and later buried in the area that would become Highgate Cemetery.

Such tales complemented the sinister atmosphere of the place, influencing books, films, comics and a video game. *Folklore* expert Bill Ellis stated that the Hammer film *Dracula* AD 1872 (set in a 19th-century London) drew inspiration from the *Flemish and Manchester stories*, the latter the *Vampire Slayer* comic series featured the Highgate Vampire and one of the leads in the 1987 video game *Nightmare Christmas* takes place there. Specific references to Highgate's legend is made in a story called *Il Vampiro di Highgate*, which forms part of the Italian horror comic book series *Demigra*, which *Barbarella* herself, in her vampire novel *Those Who Hunt by Night*, has several characters make a visit to Highgate to investigate the remains of a reputed vampire. Numerous other authors have also used or made reference to the cemetery in their novels, including Audrey Mitford in *Her Fatal Secret* and Neil Gaiman in *The Graveyard Book*.

Better known to horror fans, though, is Highgate's regular use as a film location, particularly during the 1970s by the British studios Hammer and Amicus. Hammer's 1970 shocker *Taste the Blood of Dracula*, involving a black mass and resurrection of the vampire count himself, takes place in the cemetery, and portions of the 1974 Amicus production *From Beyond the Grave* were filmed there. But it's most likely the casting of Amicus' *Tales From the Crypt* (1972) that solidified Highgate's spooky reputation. To the vibrant bars of Beck's "Locals and Fags in D Minor," the film's opening shot travels through the entrance to the Western Cemetery and along the walkways of Egyptian Avenue, while in the background a hooded figure looks the wrought-iron gates with a resounding clang. If only each man-made barrier could protect the public from the influences of this iconic burial ground.

CLERUS PATTISON



Photo by Clinton Perry



PS4



XBOX ONE



STEAM



AVALANCHE STUDIOS

SQUARE ENIX

## NEW ARRIVALS

Take home the latest  
and greatest new release titles today!



ONLY \$79.99



ONLY \$74.99



ONLY \$79.99



ONLY \$79.99



ONLY \$74.99



**EBGAMES**  
WWW.EBGAMES.CA

# EVERY MONTH IS HALLOWEEN WITH HORROR BLOCK!

A MONTHLY  
**MYSTERY  
PACKAGE**  
THAT INCLUDES  
**HORROR TOYS**  
& A LIMITED EDITION  
**HORROR TEE!**

FOR ONLY  
**\$19.99**  
A MONTH!  
PLUS SHIPPING

DON'T  
OPEN  
INSIDE



IF YOU LIKE SCIENCE FICTION  
CHECK OUT OUR **NEW SCI-FI BLOCK!**

sci-fiblock.com    @scifiblock  
horrorblock.com    @horrorblock